

The Motion Picture Studio June 3, 1922

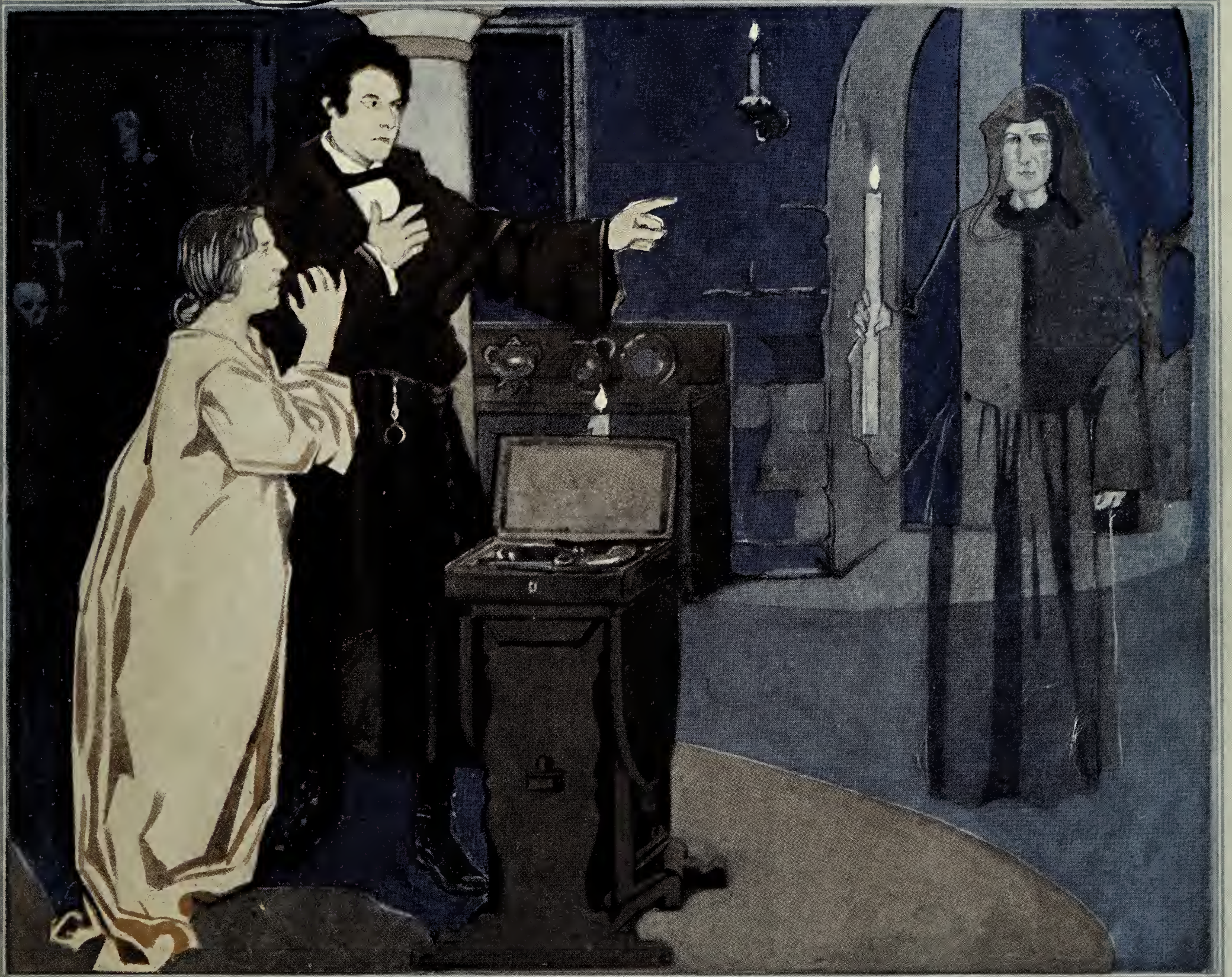
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The MOTION PICTURE Studio

Vol. 2 - No. 52.

Saturday June 3, 1922

FOURPENCE



A Tense Situation From
"A PRINCE OF LOVERS"
Being the Romance of LORD BYRON

The Great "British Screencraft" Production

anticipated to be the finest dramatic film yet produced in England



ARTISTES IN THE —

DOROTHY FANE.



"Corinthian Jack," "Laughter and Tears," "Bonnie Brier Bush," "Lost Leader," "Three Liv' Ghosts," "Lonely Lady of Grosvenor Square," "Creation."

ALEC G. HUNTER,
Character Parts.

Just engaged to play THE DUGAL CRATER in
"ROB ROY"
(Gaumont).

All coms. : Kinema Club, Regent 2131.

CECIL MORTON YORK,
Aristocratic, Strong, Characters.

During the past year played important parts in 12 big productions, including "In His Grip" and "Autumn of Pride."
Now engaged for Donald Crisp Production.
All coms.: KINEMA CLUB, Reg. 2131.

WILLIAM LUGG,
Aristocratic, Character and Comedy Old Men.
12, Heathfield Gardens, Chiswick, W.4.

EVA LLEWELLYN,
Character Artiste.

London, Ideal, Samuelson, Barker, Stoll, Welsh-Pearson Companies.
Engaged to play Mother in "ROB ROY" (Gaumont).
All coms. : 39, GLOUCESTER GARDENS, W.2.

ARTHUR WALCOTT,
Character Parts,
57, Church Street, Kensington, W.8.

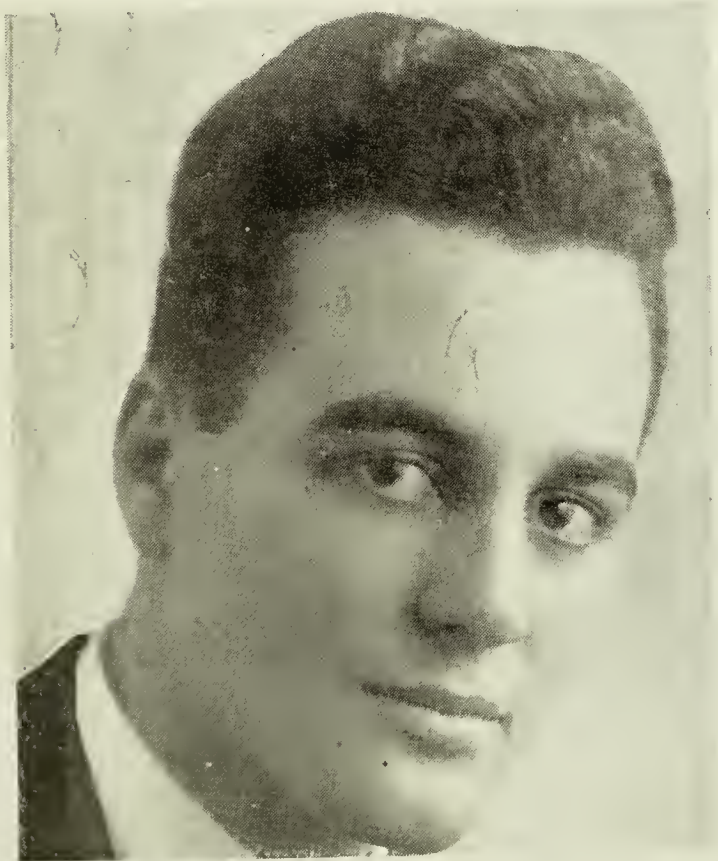
M. A. WETHERELL

LEADING MAN OR DIRECTOR.

RECENT PICTURES:

"The Man Who Was Afraid"	} African Film Productions
"Swallow"	
"Vultures' Prey".	
"Sam's Kid"	
"A Man and His Kingdom"	Stoll
"Wee MacGregor's Sweetheart"	Welsh-Pearson

Address—KINEMA CLUB, 9, Gt. Newport Street, W.C.2
'Phone—Regent 2131.



W. A. FRESHMAN

Juvenile Lead,

"Fifth Form at St. Dominic's"

and Three other Films.

Vide Press :—

"W. A. Freshman has a more difficult part in the character of Lomain . . . it is a most unnatural character, and it is impossible to make very much of it, but at least Mr. Freshman's 'Lomain' is a more human person than Talbot Baines Reed's 'Lomain,' and to make it even that is an achievement."—*The Times*.

"W. A. Freshman is a great find, and whoever is responsible for discovering him is to be complimented."—MOTION PICTURE STUDIO.

"The schoolboy 'villain,' W. A. Freshman, does his thankless part with a maximum of charm."—*Evening News*.

"W. A. Freshman had a difficult part as Lomain, and sometimes it must have gone against the grain, though he went through the ordeal finely."—*Films Cinema Trade Journal*.

Two years' thorough technical experience with Gaumont.

NOW OPEN TO OFFERS.

All communications, The Kinema Club, 9, Gt. Newport Street, W.C.2.

— YEAR'S PRODUCTIONS.

KNIGHTON SMALL

During the past year played "The Butler" in "The Fruitful Vine," "Rank Outsider" and "The Scarlet Lady."

Now playing "The Butler" in "WHEN GREEK MEETS GREEK"

Speciality: Bank Manager, Doctor, Clergyman, Butler, and parts of a similar character.

All Coms: 59, Gloucester Cres., Regents Pk., N.W.5 (Hampstead 889) or The Kinema Club (Regent 2131).

TERRY CAVANAGH

24, SPRING STREET,
HYDE PARK, W.2.

HUGH E. WRIGHT

ACTOR
and
SCENARIST

PLAYED IN
"The Better Ole"
"Kiddies in the Ruin."
"Victory Derby"
"Garry Owen"
"Nothing Else Matters"
"The Corner Man"

NOW PLAYING IN
"A SAILOR TRAMP"
(WELCH PEARSON.)

Address:
Mayfields, Lowfield Heath,
CRAWLEY, SUSSEX,
or Kinema Club (Regent 2131)

Alec Alexander, Jr.

Juvenile.



Forthcoming Releases.
Larrazel'o in "Maritana" (Opera)
Joseph in "It's Never too Late to Mend."

Master Productions.
"Mord Em'ly" (Welsh Pearson)
"Roundel Corners."
(G. K. Arthur Production), Etc.

INVITES IMMEDIATE OFFERS.
All Coms:—
163, Hackney Road, E.2. Phone: Dalston 2583.
or KINEMA CLUB Regent 2131.

HENRY VICTOR

LEADS:

- "Beyond the Dream of Avarice."
- "Diana of the Crossways."
- "Romance of Old Bagdad."
- "Sheer Bluff."
- "Old Wives Tale."

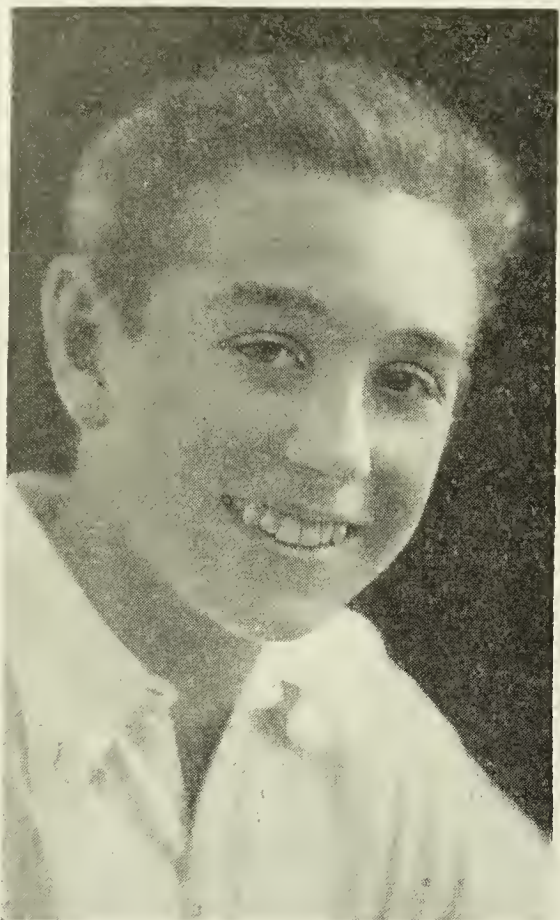
NOW PLAYING IN

"A BILL OF DIVORCEMENT"

(DENISON CLIFT PRODUCTION.)



MAURICE P. THOMSON



Stephen Greenfield in A. E. Coleby's success, "The Fifth Form at St. Dominic's." (Granger-Davidson.)

FILM RENTER says:—
'.....the eagerness, pluck and gallantry of Maurice Thomson as 'Stephen Greenfield' are almost beyond praise, so excellent was the performance.'

Froggy in "Froggy's Little Brother," Directed by A. E. Coleby. (Stoll.)

DAILY MAIL:—"One of the greatest child actors the screen has yet found."

Jimmy in "What Love Can Do," Directed by W. P. Kellino. (Gaumont-Westminster.)

"Chance of a Lifetime," Directed by A. E. Coleby. (Stoll.)

"Long Odds," Directed by A. E. Coleby. (Stoll.)

Engaged to play in "Rob Roy" by W. P. Kellino (Gaumont-Westminster.)

All Communications:—

45, Cavendish Buildings, Clerkenwell Road, E.C.1

PAULINE JOHNSON

is now playing

the Girl in

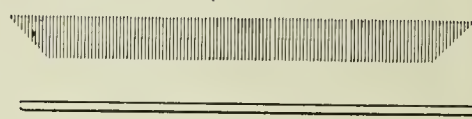
'A SAILOR TRAMP'

(Welsh-Pearson)

and Polly in

'THE CHRISTIAN'

(Goldwyn)



Previous leading parts in

"Blanchette."

"The Wooing of April."

"The Great Gay Road."

"Love at the Wheel."

"The Imperfect Lover."

"Class and No Class."



All communications to be addressed to—

Cumberland House, 1, Park Lane, Wembley. 'Phone: Wembley 165.

CHARLES LEVEY

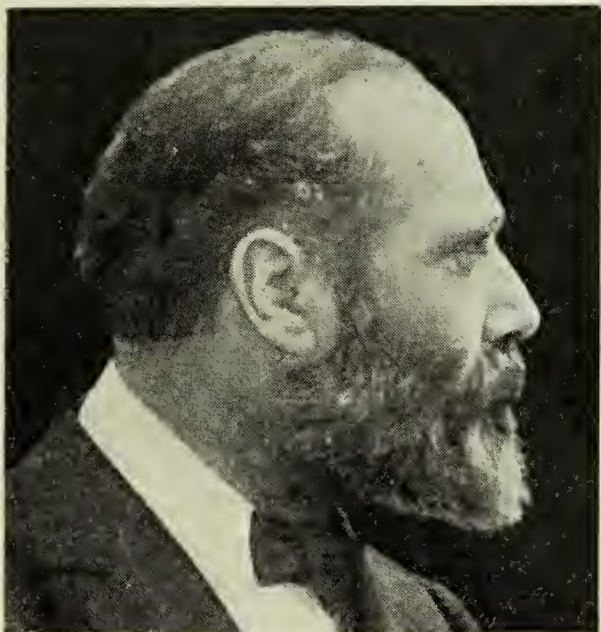
15, Stokenchurch Street, Fulham, S.W.6.

1920--1921

PROGRESS SEASONS,
SHOREHAM - BY - SEA

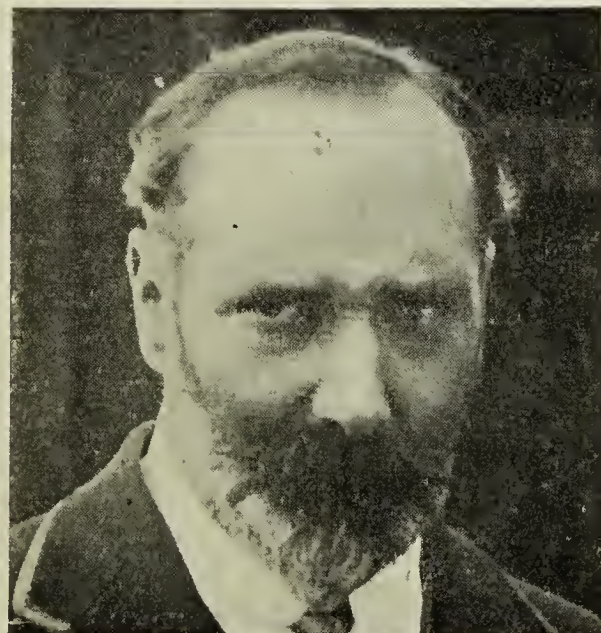
(SIDNEY MORGAN, Director).

"Little Dorrit," "Two Little Wooden Shoes,"
"By Berwen Banks," "A Man's Shadow,"
"The Mayor of Casterbridge," "The Wooing
of April," "The Lilac Sunbonnet," and
"A Little World Apart."



The Two Portraits shewn here are as
Dr. Sylvanus Torphican
IN
A Lowland Cinderella

"Charles Levey has been provided with a part that suits him ideally. As the bad uncle he reveals unquestioned ability and histrionic powers."—*M.P. Studio*, Dec. 24, 1921.



CHARLES LEVEY

R. JUDD GREEN

Leading English Character Actor

Permanent Address:—

PARK ROAD,
TEDDINGTON,
MIDDLESEX.

Wires: Judd Green, Teddington.

.....

Played leading Parts for The London Film Co. (four years on the Stock Company), Stoll, Hepworth, Ideal, Transatlantic, Barker, Davidson, Windsor, Famous Pictures, Famous Players-Lasky, British Lion, Progress, Masters and Walter West.

In all W. W. Jacobs films down to "THE MASTER OF CRAFT" produced this year.

"I think your rendering of Old Sans in *The Third String* most admirable. I certainly cannot suggest any improvement.

"Yours faithfully,"
W. W. Jacobs."

A letter from Eden Phillpotts, Esq. author of "THE FOREST ON THE HILL," was full of complimentary reference to the performance in the part of Lot Snow, in Hepworth's great production, pronounced by the Press to be a triumph of English Acting.

"There was Judd Green in a perfect portrayal of the hard-hearted Lot Suow."—*Daily Express*

A few of the latest films in which Judd Green plays leading parts.

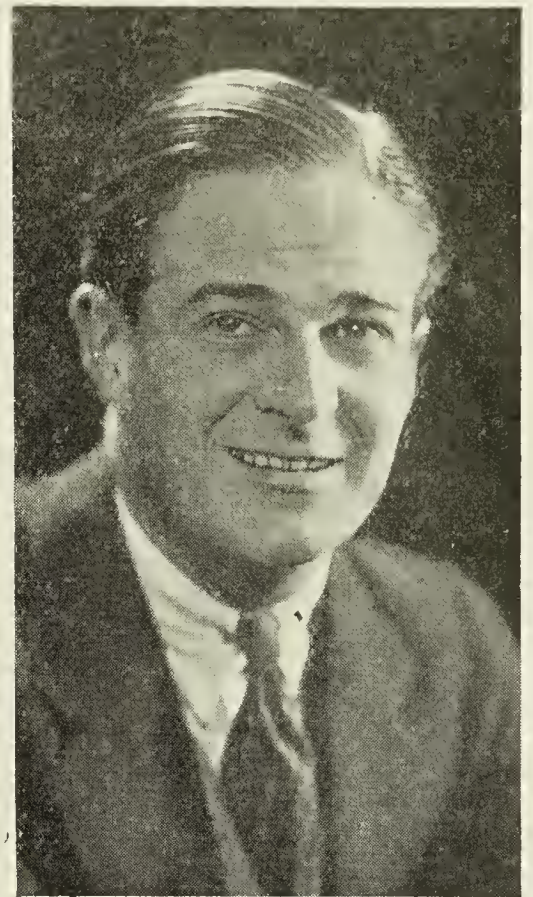
THE TIDAL WAVE—Starred. THE RESIDENT PATIENT—(Sherlock Holmes). THE WHEELS OF CHANCE, THE KNIGHT ERRANT, GENERAL JOHN REGAN (all Stoll's). CLASS AND NO CLASS—Starred, (Gaumont). MASTER OF CRAFT, (Ideal). KISSING CUP II. (Walter West).

A few abbreviated extracts from the Critics of above plays:—

"Judd Green gives a vivid character sketch of the Mysterious Patient."—*Bioscope*. "Played by that excellent actor Judd Green."—*Referee*. "A fine performance is given by Judd Green"—*The Times*. "An Artist to his fingertips"—*Stoll's Weekly*, and hundreds of others.

ACTORS ARE ACTORS AFTER ALL. THE TYPE FOUNDRY SUPPLIES THE OTHER ARTICLE.

MALCOLM TOD



Leads Completed This Year:—

Lieut James Burton, R.N., in "The Bachelor's Baby" (Arthur Rooke) for Granger-Davidson. Trade Show, New Gallery, June 15.

Lord George Dereham in "Expiation" (Sinclair Hill) for Stoll. To be shown shortly.

The Thief in "The Thief" (George A. Cooper) for Quality. Trade Show shortly.

DONALD NEVILLE



JUVENILE COMEDY LEAD for

B.G. Film Productions, Ltd.

All communications—82, St. George's Road, South Belgravia, S.W. 'Phone: Victoria 2316'

MAX ROMA'S AGENCY
3, Wardour St.,
W.1.

.....
 'PHONE—

DAY—Regent 3282
 NIGHT—Hampstead 3948

.....
 "25 years' experience in the entertainments industry."



NINA GRUGEON.

Just concluded lead "Paquita,"
 CAPT. KETTLE FILM.

All coms.: MAX ROMA AGENCY,
 3, WARDOUR ST., W.1.

'Phone: DAY—Regent 3282.
 NIGHT—Hampstead 3948.

Miss LAURA SMITHSON

Strong Character and
 Comedy.

Fully Experienced Artist.



ELSIE PRESCOTT

Strong, Emotional,
 Character & Comedy.



Fanatic—
 "Glorious Adventure."
 Charwoman—
 "Mammy's Arms."
 Gipsy Hag in
 "Bohemian Girl."

WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ADELAIDE, GRACE: 103, Morshead Mansions, Maida Vale, W.9.

ATWOOD, ALBAN: 25, Stanley Crescent W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE: 12, Abercorn Place N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

ESMOND, ANNIE: 43, Richmond Road, Westbourne Grove, W.2. Park 854.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

KAYE, FRED, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.

LE BRETON, FLORA: care of Kinema Club, 9, Gt. Newport St. Reg. 2131.

LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.

RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.

RAYNER, MINNIE: Kingwater Cottage, Church Walk, Thames Ditton.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 2123.

SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

Two lines, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.

Extra lines, 1s. per insertion.

KATE GURNEY,

Character.

"CREATION,"

"SAILOR TRAMP"

(The Mother),

'A ROGUE IN LOVE"

(Mrs. Jemkison).

All coms.:

8, Moor Street, Charing Cross Road

Gerrard 6471,

or The Kinema Club, Reg. 2131.

CHAS. ASHTON.



(JUVENILE & CHARACTER.)

During one year played important parts in the four W. W. Jacobs Films:—"Sam's Boy," "Will and A Way" (lead), "Master of Craft" and "Head of the Family" (lead).

All Coms: "Crantock," Hainault Road, Leytonstone, also Kinema Club—Reg. 2131.

FRANK STANMORE,

Artiste,

53, CHANDOS STREET,
 W.C.2.

JOAN MORGAN,

Starring in

"Lowland Cinderella," "Swallow,"
 "Dickie Monteith," "Lilac Sunbonnet,"
 "Little World Apart," "Truants."

STUDIOS

107 ft. by 27 ft., and 35 ft. high, together with exceptional residential accommodation, comprising three reception rooms, respectively 38 ft. by 21 ft., 28 ft. 9 in. by 21 ft., and 22 ft. by 15 ft. 6 in., five bedrooms, etc.

Standing in grounds 120 ft. by 210 ft., in excellent secluded surroundings, with good LIGHT FACILITIES: well set back from the road, and in main thoroughfare, within short distance of Hyde Park, and easy access to all parts of London.

Lease 69 Years.

Ground Rent £100 Per Ann.

Will be sold by Auction (unless previously sold by private treaty), on Friday, June 16, at 2.30, at the London Auction Mart, 155, Queen Victoria Street, E.C.4.

Particulars and plan from the Auctioneers, Snell & Co., Blomfield Crt., Maida Vale, W.9.

TONY FRASER



Leads:—

SHIRE ALI in "Broken Road."

"Tony Fraser has the only part in which there is any clear definition or development of character, and fills the part efficiently."—*Kine. Weekly.*

"Acting honours fall to Tony Fraser."—*M. P. Studio.*

ABOU FATMA in "Four Feathers."

"He is well supported by the rest of the cast, including Tony Fraser."—*Kine. Weekly.*

LO KI (Crippled Chinaman) in "Cocaine."

"A choice cameo is the performance of Tony Fraser this is a triumph of make-up his acting is of a very fine quality."—*M. P. Studio.*

"The best performance in the film is that of the unnamed actor who plays the part of Lo Ki."—*The Cinema.*

". . . . Tony Fraser is consistently good, and gives a brilliant rendering of a difficult part."—*Kine Week y.*"

Open for Offers

18. Leinster Sq.,

W.2.

The Kinema Club,

9, Gt. Newport St., W.C.2.

Reg. - - - - 2131

TONY FRASER

FLORA LE BRETON



Rosemary in

"THE GLORIOUS ADVENTURE"

Lead in

"LA POUPEE,"

"WHAT LOVE CAN DO"

(Gaumont),

"ROUNDED CORNERS,"

and

'THE CAUSE OF ALL THE TROUBLE,'

Heroine in

"COCAINE."

Editorial and
Advertisement Offices
93, Long Acre,
London, W.C.2.

Vol. 1 No. 52

Getting the Focus

Telegrams—
Southernwood,
Rand, London.
Telephone—
Gerrard 9870.

June 3, 1922

TO drop the editorial plural for a moment I wish personally to thank those numerous readers who have written or spoken their congratulations on the **MOTION PICTURE STUDIO** being in the position to celebrate its first birthday. Their kindly wishes and generous tributes to the work of this journal are keenly appreciated. It is exceedingly encouraging to know that the work done in this office is so highly valued, and I take this opportunity of assuring all that we shall spare no endeavour to contribute as largely as possible to the success of the kinema profession.

* * *

One Year O'd.

IT may sound rather egotistical but we cannot refrain from expressing our personal pride in the achievement of which the **MOTION PICTURE STUDIO** can now boast. This journal is one year old; and—we are proud to think—it is a sturdy, robust youngster, with all the enthusiasm, energy and initiative of youth. During the past year we may have been guilty of errors of judgment or in tactics—but youth is also the period of indiscretions. One thing that will be allowed by even those few unimportant enemies that we have, and that is that the mistakes in the past year were not due to wrong intent; we have always tried to do what is best for the industry, and if we have failed in achieving any victory we have the consolation of knowing that we put up a good fight in the effort.

* * *

For the British.

THERE has never been—and this is another of our boasts—any possibility of doubt as to our policy. Firstly, we stood for the British film producing industry and its best interests. And this we never construed to mean that we should be for ever kicking the shins of the American and Continental film industry. We have always been convinced of the internationalism not merely of films, but also of the art of acting and film making. There are American directors in this country at this moment making films, but we do not conceive it our duty to do anything but give the Welcome Hand to such. There are British actors going to work in Swedish, French and German studios; there may be Continental artistes come over here. This is not a matter for surprise or in-

dignation. For the art of mime-acting is international. But this, notwithstanding, the **MOTION PICTURE STUDIO** has been first, foremost, and fundamentally the official organ of the British industry. Such a journal has never before existed. Directors, artistes, scenarists, cameramen, and every other studio worker right down to the girls in the cutting room have hitherto been powerlessly inarticulate.

FROM OUR NO. 1 ISSUE.

“The ‘Motion Picture Studio’ will be the mouthpiece of all those concerned immediately in actual productions. It will devote itself solely to furthering their interests, and will in no way concern itself in the commercial side of the film industry. It is a paper for film artistes in the very widest sense of the word, and for them only. To help them, to make them more widely known to the producing industry, to watch their interests and to give them an outlet for their ideas and opinions.”

But for twelve months they have had a medium for expressing their ideas, aspirations or grievances. *And this is all to the good of the industry.*

* * *

Overcoming Difficulties.

SECONDLY, we have made no secret of our unbounded belief in the profession. The very act of starting this journal was a gesture of confidence. A year ago the business was in its darkest days—June, 1921, seemed the most inappropriate date to launch a paper in the interests of the British film producing industry. But the parent-journal—the *Kinematograph Weekly*—knew, by reason of its years of keen study of the business, that there were vast possibilities for success in the industry. And so the **MOTION PICTURE STUDIO** was born. For the first few months even our inherent optimism was sorely tried. We were faced with an

initial difficulty of our own creating, for we decided on a policy of making the **MOTION PICTURE STUDIO** a professional paper solely. We were convinced that it is not good for the profession to let the public know too much about the inner workings of the craft. The charm of the film lies in its illusion. That charm must be preserved. A great blow was struck at the popularity of the stage when the public was let into “Behind the Scenes” secrets. The film must steer clear of that danger. And while we knew (from experience of the “fan” papers that are published from this building) that the public would eagerly buy the **MOTION PICTURE STUDIO** if we gave it the chance, we deliberately decided not to give the paper a public sale but to keep it within the profession. That meant a somewhat restricted circulation (howbeit a more valuable circulation to our advertisers, who knew that they were advertising straight to the people they wanted), and so we had to base our hopes of success on advertisements. And near the end of the year we were in the enviable position of reporting that this policy was a success. To-day the **MOTION PICTURE STUDIO** is stronger and more powerful than ever.

* * *

A Valuable Goodwill.

IN the brief space of a year we have not only achieved success but have established a reputation that in itself is highly valuable. Those who know us and our methods best are the readiest to declare that the **MOTION PICTURE STUDIO** takes great care to be scrupulously honest. Our film reviews have spoken the truth about British pictures without having regard to the fact that those who merited adverse criticism might be advertisers in the paper. Nor have we hesitated to attack and condemn any element that we honestly believed could work to the hurt of the British industry. We have, we admit, been well established in our good position by the good fortune of having the unique organisation of the *Kine Weekly* at our back. Because of this the **MOTION PICTURE STUDIO** has been able to submit to its readers and its advertisers an excellent news and interest service together with an ideal advertising medium. And we may be forgiven from pointing out that if the **MOTION PICTURE STUDIO** had done nothing during its first year other than launch the Kinema Club, it would have fully justified its existence.

MEN WHO DIRECTED

FRED

LE ROY

GRANVILLE

Last British Productions :

“THE HONEY POT”

and

“LOVE MAGGIE”

Now showing in British and American Kinema Theatres.



AT PRESENT IN

T R I P O L I

directing

“THE PRICE OF SILENCE”

starring

P E G G Y
H Y L A N D

BRITISH INTERNATIONAL FILMS,
61, BERNERS STREET, : : W.1

EDWARD D. ROBERTS

Now directing the first of a Series of Two-Reel Comedies:—

“The Cause of all the Trouble”

Starring G. K. ARTHUR and FLORA LE BRETON.

All Coms.—

ALBANIAN FILM Co., 14, Victoria Street, St. Albans
Phone—St. Albans 443.

Adrian Brunel



DIRECTOR AND SCENARIST,
19, Randolph Crescent, London, Eng.
His Spanish - Moroccan Drama
“BROKEN SAND”

is now being edited in Berlin owing to the ruinous Tax on British enterprise by the British Government.

RALPH C. WELLS

Assistant Director to Fred Le Roy Granville,
at present in Tripoli directing

“THE PRICE OF SILENCE”
(original Story by Ralph C. Wells)

HUGH CROISE

Sole Adapter and Producer of

“THREE MEN IN A BOAT”

and

“FOUR MEN IN A VAN.”

Address:—

c/o Motion Picture Studio.

BERT WYNNE,

Director,

SEAL FILM COMPANY.

F. MARTIN THORNTON

Address—84, LEESIDE CRESCENT,
GOLDERS GREEN, N.W.11.

Producing for Welsh Pearson Film Co. Ltd.
Latest Productions—“Belonging,” “Frailty,”
“Prey of the Dragon,” “Gwyneth of the
Welsh Hills,” “Lamp in the Desert.”

GEOFFREY H. MALINS, O.B.E.

(Director of Film Productions).

Latest Successes:—

“Watching Eyes,”

“The Recoil,”

“Bluff,”

“The Scourge.”

VIDE PRESS 1921-1922:—

“Geoffrey Malins' latest productions for the Hardy Film Co., Ltd., are the finest ever turned out by a British director He is a master of drama a genius for extracting the last drop of emotio. alism from h's artistes.”

All Communications, c/o Kinema Club. Regent 2131.

THE YEARS' FILMS

CHALLIS N. SANDERSON

(c/o KINEMA CLUB).

Assistant Director to J. Stuart Blackton for the production of "The Glorious Adventure."



Has directed the following:

LAW DIVINE (Masters); SCALLYWAG (Masters); FAUST (Masters); BRIDE OF LAMMERMOOR (Masters); LA TRAVIATA (Masters); LILY OF KILLARNEY (Masters); FRA DIAVOLO (Masters); MONTY WORKS THE WIRES (Artistic).

Besides editing and cutting all his own productions, has adapted a number of American Photoplays for the British market.

H. Humberstone Wright

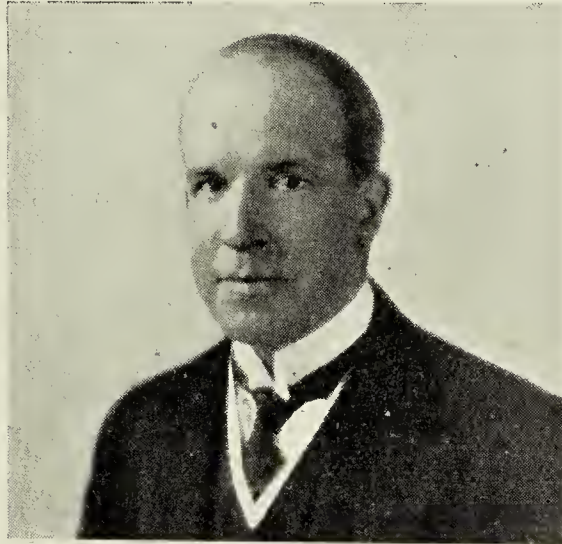
DIRECTOR of

"SEAS OF ROMANCE"; "CREATION"; and "THE MAN WHO DARED."

Offers invited for directing productions.

Address:

THE KINEMA CLUB,
9, Great Newport Street, W.C.2.
REGENT 2131.



J. STUART BLACKTON

DIRECTOR of

"The Glorious Adventure"

The First Screen Play to be Photographed in Natural Colours.

Presenting LADY DIANA MANNERS And an All-Star British Cast.

HAILED IN LONDON, PARIS, AND NEW YORK AS AN EPOCHAL PRODUCTION.

Pre-Release Showings—

Royal Opera House, Covent Garden, London.
The Colisee, Paris.
The Capitol Theatre, New York.

General World Release, September, 1922.

Soon starting: GEORGES CARPENTIER in a Romantic Film Drama.

GEORGE RIDGWELL

⟨Chairman of the KINEMA CLUB⟩.

Directed:

- "The Sword of Damocles."
- "A Gamble in Lives."
- "The Knight Errant."
- "Greatheart."



Directed:

- "The Four Just Men."
- "The Amazing Partnership"
- "The Second Series of the Adventures of Sherlock Holmes."

WHAT IS— BRITISH

There must be something wrong with British productions—everybody says British film producing industry to find out what exactly is at the root the truth, however painful and unpalatable, than to live in a Fools' opinions as to what exactly is wrong with British productions. Edward staff of the "Kinematograph Weekly," and it is his daily duty to judge the W. A. Freshman, who has played so successfully in several British

SOME time ago, in company with other film pressmen, I had to sit and listen while a prominent member of the Trade took us severely to task for our prejudice against British Films. The burden of his complaint was that because a film was British therefore we handed out more than usually severe criticism; whereas in his view the fact that a film was British ought, *ipso facto*, to ensure for it preferential critical treatment.

Now both these views are fundamentally unsound. Anyone who thinks thus can take it from me that we are overjoyed if we see a good British film, and we lose no time in handing it bouquets. Watching as we do the unending flood of rubbish that passes across the modern screen we are delighted to be able to praise a good film at all; but we are inclined to overpraise a good British film because, to tell the truth, we are getting a little tired of America, American stories, American atmosphere and American types.

The British atmosphere is not a little refreshing to the somewhat homesick critic.

But to pretend that all British geese are swans would, in the long run, do a grave disservice to the Industry we all want to help and foster.

Why is it we see so few British films we can honestly praise? It is not at all that we can't make pictures here. "Carnival," "The Adventures of Mr. Pickwick," "Demos," "A Romance of Wastdale," "The Fifth Form at St. Dominic's," are a few that occur to me at random, equal in every way to anything America has sent us, and far more welcome because of their British atmosphere and characterisation. Nor were the critics anything but lavish in their praise.

Nevertheless let us remind ourselves of a few facts. Not long ago the boast was made that a Director had completed 65 reels in 65 weeks. When I see them projected I find no difficulty whatever in believing it. Again, it was acclaimed as

something to be proud of that a full-length continuity had been written well inside 23 hours, 5 minutes and 2¼ seconds, or thereabout.

Ye gods! I'd have believed it if I'd been told he'd written it in the odd minutes and seconds.

One could quote many similar facts, each of them pregnant with meaning in view of the question at the head of this article.

The brutal truth is that there is less care and real workman-ship being put into 5-reel features to-day than went into the 2-reelers of ten years ago. In fact, most of the so-called "features" are only the 2-reelers inordinately expanded, *and they don't stand the strain.*

Choose your story on Friday, write the continuity on Saturday, cast on Sunday, start work on Monday, finish as soon as you can—or sooner—that, more or less, seems to be the rule. Can anyone wonder that something goes wrong?

Footage takes precedence over dramatic values, economy is a cult instead of a virtue, and craftsmanship is replaced by what is in reality mass production. These are *some* of the things that are wrong.

Finance is regarded from the wrong end. The vital question seems to be "If we spend threepence in this scene will it show on the screen?" And if it can't be seen by the spectator then the threepence is not spent. This is all wrong. The most valuable expenditure is, not infrequently, on things that are only seen indirectly by their general contribution to the whole result.

Far better to pay a long price for a sound, dramatic story, make it really worth an expert's while to write a continuity that is something more than a mere sequence of events, allow a director sufficient time in which to exploit all the dramatic possibilities of his material and

ACCORDING TO A SCENARIST

WHAT is wrong with British productions? In the first place—story. It is noticeable that, in proportion to output, Britain uses more adaptations of novels and plays than any other country, and, even making allowance for material having run short, it is fairly evident that the individuals who select the subjects for adaptation are not by any means experts at their job.

The great majority of the subjects chosen for adaptation by British producing companies are almost totally unsuitable for screening and, even in the hands of expert scenario writers such subjects can only result in more or less strained and unconvincing picture-plays.

Secondly—continuity. There are not, at the present time, more than three or four really expert continuity writers in this country, and these, having spent lean and laborious years in learning their business, not unnaturally expect a fair remuneration for their work. But there are a host of what one might describe as "half-baked" scenarists who, while understanding the elementary principles of continuity writing are not sufficiently expert to turn out anything like first-class work. But, since they only ask about one third (or even less) of the fee demanded by the expert, the producing concerns, from a totally mistaken sense of economy, employ them in preference to the more expensive and more competent writers. This results in ragged continuity and loss of dramatic values through inefficient exploitation.

Thirdly—casting. In casting a production the British producer is almost invariably actuated by three motives—cheapness, name, and suitability of type. A player with a name is cast for a character totally unsuited to his talents; another player is selected for a part, suitable or otherwise, solely because the salary expected is small; another is given a part because he or she *looks* the type, entirely irrespective of capability to *play* it!

Fourthly—hurry. A subject is selected, talked over, and discussed for months. Then (if, as is often the case, it is not scrapped at the last moment and another one selected) it is suddenly decided that it must be done *at once*, and, without any apparent reason, everything thereafter is done with a rush.

The scenarist gets a week or ten days to do a month's work, the casting is rushed through in a couple of days, the location man is lucky if he gets as long to do his "spotting" in, and the actual production is scheduled out so that so many hundred feet of good, bad, or indifferent material *must* be shot each day—thus a production which might be efficiently done from A to Z in three months is slap-dashed through in one. That it is more or less spoiled in the doing does not appear to matter one iota!

Fifthly—cutting. Injudicious cutting will spoil the most painstaking efforts of even the most expert scenarist, director and players, and yet almost every British producing firm is apt, usually at the last moment (after the director's official cut), to hand the film to their junior office boy with instructions to cut so many feet out, with the natural result that what may, up to then, have been a reasonably good picture, emerges from the operation a ragged and often almost meaningless jumble of fragmentary episodes, loosely connected by (usually) hastily and badly written titles! (I could name some notable instances of this sort of thing which have occurred in connection with my own work.)

To sum up. The key-faults in British producing are carelessness and extravagance. As an example: to spend a thousand pounds on the rights of an unsuitable story and fifty pounds on an inefficient scenarist is the grossest form of extravagance, and to allow anyone but the director or the scenarist to make the smallest cut in the completed film is sheer carelessness.

The British producing organisations should adopt and take to heart two mottoes: "*A thing worth doing is worth doing well!*" and "*Never spoil the ship for a ha'porth of tar.*"—WM. J. ELLIOTT.

WRONG WITH FILMS?

so; so it must be so. And if it is so it is wisest and best for the of the trouble. The truth can never harm. And it is best to know Paradise. To this end we have invited three gentlemen to record their Thompson, who writes the first article, is a Press critic on the review values of films. William J. Elliott, the well-known scenarist, and films, write from the angle of the scenarist and artiste respectively.

give some attention to character drawing, than to fling money away on lavish sets that in most cases means pinching and scraping on everything else and which emphasise this false economy when the film is complete.

Now all these are things that can be remedied, granted a little foresight and imagination. "Nothing Else Matters" showed what could be done by simply studying detail, characterisation and atmosphere. What money was expended on "Four Men in a Van," was given to essentials and not for the sake of giving work to carpenters. And for sheer poignant drama and true comedy no country has ever excelled these two productions.

Let us dig still further down and tell the truth though the Heavens fall. While good directors are handicapped on every side by the films they are called on to direct and the conditions under which they have to work, a good many stories are equally handicapped by the fact that their Directors are men who would be much better employed in weighing out sugar and cutting up bacon.

And between the upper and the nether millstone many otherwise competent actors and actresses are ground into mediocrity.

What is wanted more than anything else is the infusion of real artistry and dramatic understanding into British film production; not the mere artistry of technique and mechanical detail, but the vision of artistic conception and treatment of an *idea*. Not the mere dramatic exploitation of incident, but the true drama of character with incident as a moulding force.

The tragedy is that British film production is in the main fatally content to remain in the rut. The hope for the future arises from the fact that there is no *real* obstacle in the way of success.

I mean no real obstacle in an artistic sense. As I have implied, there is an obstacle, and a big one, commercially. It is obvious in British films themselves, even to those who do not know the fact firsthand, that the financial control of British productions is very largely in the hands of men who have only the faintest conception of the nature of the business they are engaged in.

It is obvious in continuities which with one eye shut, one can see to be the work of inadequately paid and badly hurried scenarists, in details of production which simply shout false economy to the spectators, and in stories which only too plainly have been screened for any reason but the only one that should count—the fact that they are really suitable to screen presentation.

So that when I say that the infusion of real artistry and dramatic understanding into British productions is a vital need, though I seem to be blaming

all the craftsmen directly engaged in production for the present general lack of these qualities I am quite prepared to admit that perhaps the real responsibility should be placed on the shoulders of the man further back—the commercial chief who decides what shall be filmed, at what cost and under what conditions.

In order to get better directors and better artistes—or the best out of the directors and artistes already in the business—it is probable that we should first concentrate on getting better managing directors. Certainly a fundamental change in the whole attitude of the business chiefs of the industry is necessary if we are ever to see production in this country rise even to the same level as in America—which is by no means the highest possible, or even the highest attained by present day producing concerns. They have got to learn real values and to sacrifice some cherished illusions in the process.

ACCORDING TO AN ARTISTE

MAINLY I would suggest a lack of *esprit de corps* in those brought into contact with each other in course of film production—a spirit which characterises Swedish productions more than any others of which I can think—the art of directing for art's sake, and acting so that one's portrayal of a character blends with the remaining characters, making the film move more smoothly towards its ultimate end.

The director should be at heart an actor, so that, while allowing his artistes to characterise their own parts, he would be able to prevent them from just overdoing them. He should have the eye of an artist, and with an artist's ready perception be able to appreciate the light and shade, the delicacy of pathos, the immensity and grandeur of drama, or the light and airy gracefulness of easy moving comedy in each scene, and yet keep that scene in subordination to the whole, and, in so doing, obtain that smoothness of action so necessary to the perfect film.

He should have the brain of an architect, so that the composition of each scene would be perfect, that there would be nothing to detract the attention of the viewer from the action, that there would be nothing out of place on a set, and so that the set would be a reflection in itself of the character of the man supposed to live in it. He would, further, endeavour to get contrast for the force of contrast is a far greater weapon than any sub-title.

Take, for example, a masterpiece by a man who is generally regarded as the world's greatest director—D. W. Griffith's "Orphans of the Storm." Griffith will cut from a great ballroom scene to different views of the architecture of the set, showing the richness of the mouldings or the hang-

ings, all to illustrate how the aristocracy spend their money whilst the poor starved. In this way he gets his contrast.

Yet Griffith does this without seeming to interrupt the progress of his film, because he makes it part and parcel of the film; there is no sudden break to detract from the full story value; always first in his mind he seems to keep the theme.

Therein lies the secret of his greatness as a director, to my mind: the mental capacity for grasping the actual truths of the idea involved and the ability to introduce the unexpected without a sudden jar to the continuity and without a nasty shock to the spectators' run of thought.

Now as regards the artistes, I would like to suggest that the perfect film will not be created on the star system. No one character should be brought to the fore and kept there merely because he or she possesses a well-known name.

An artiste should hold the centre of the screen only so long as is absolutely necessary to the action of the story; so also should the length of each part be determined; also the degree of strength with which it is acted. Wherefore everything should be decided by the story, or more especially the theme of the film. Let it be like some great pivot, with all else revolving around it and yet in ratio to it—scenarist, director, artiste and cameraman, the four people who make the film. For the theme of a film is of greater value than the star.

Do not think for one moment that I am suggesting that British directors and artistes lack the foregoing virtues (for virtues they most certainly are), that is not meant. What I am driving at is, that all must work together to form one harmonious whole; all must accommodate themselves to the main theme before we can hope to attain the millennium of film production.—

W. A. FRESHMAN.

DEFYING COMPARISON

by Henry Victor.

DURING the existence of the MOTION PICTURE STUDIO a good many discussions have taken place, and a recurring subject has been the British film artiste in comparison to his cousin, the American. Why and how is it the American film stars are generally considered our superiors? Is it brains, ability, temperament, or the money behind them? Most people put it down to one or two of these reasons, but as far as the artiste is concerned the cause is attributed to temperament.

It deserves ridicule to state that we lack temperament or ability or brains. What we do not consider sufficiently is finance on a commercially good and sound basis. If the right and proper people, artistes in their art, were only supported adequately, assisted by business people, who are far-sighted enough and do not wish art absolutely sacrificed to commercialism, then the whole outlook would be brighter. The completed

ALL the money lavished on production will not improve the British photoplay, if co-operation is not the first and foremost factor in the making of them. The war has set the clock back in the British Industry, and it is for all of us in every branch of the Trade to put our shoulders to the wheel and work hand in hand to make our pictures the best in the world, and to capture the markets in our vast Empire, getting the capitalists in our Overseas Dominions to interest themselves in showing British films to British subjects, but these films will have to be of a high standard, and aim still higher at perfection, to hold the position they have obtained.

We have a beautiful country for our backgrounds, and we are rich in history and noble ideals, we have produced writers and poets of great literary talent, but in the words of our immortal Shakespeare, we must realise that "the play's the thing."

A good story is worth more than a good star or a much advertised director, but how are the Scenarists treated by the Industry? They have been made the Cinderellas long enough, their works in many cases have been tampered with by the director and mutilated in the cutting-up room, and the door of the studio is barred against them.

Original scenarios submitted to firms are in most cases never seen by the heads of

work would benefit as much as the artiste concerned.

To return to the subject of my article, I will endeavour to convince with facts, which severe critics almost continuously overlook, why it is so unfair to compare British with American artistes on the same hard and critical lines.

It is a well-known fact that in the States stars are created by sheer force of support. The finest and best talent is first discovered and then treated and nursed.

Let us take our eternal master and tutor—Nature—as an example. The seed of an orchid is to look at, presumably, a most insignificant object, but what wonderful, and to us, mysterious, powers are hidden within—only to be brought out by a force adequate to its properties. Plant it in the surroundings demanded by nature, give it the chances essential to its natural development and you will bring forth the

beauty and glory, which even the eye of the most unobserving and phlegmatic individual cannot pass without being drawn to it with admiration.

Transplant this same seed into a soil, contrary to the demands prescribed by nature, do not observe all the rules laid down for its progress, and what do you get?

So it is with the human being in every case and in every sphere of life. Talent in artistes is a mysterious and hidden power and necessitates the same mysterious power—talent—to be brought out to the utmost. In this way the American star is created and nursed; the director, the cameraman, the scenario department, as a matter of fact all concerned, are working hand in hand and are guided by the one aim, to create and to let the subject of their creation shine to the best advantage.

If I could only say that we had the same basis to work on in England, there would be no reason why forty to fifty per cent. of American stars—Englishmen—were made in the States and not in their own country. Give us the same chance, facilities and support and *then* compare.

STORY VERSUS STAR

by Muriel Alleyne.

those firms or intelligent directors. I know of one film director who has done excellent work, who told me that when a few scenarios had been selected by the reading staff, they were put before the board of directors (men finding the money but with no film knowledge at all), yet if this film director, with his experience and judgment, could have selected a play, it would have been of benefit to the firm and their pockets.

We know quite well that there are hundreds of badly written and impossible scenarios submitted to firms and it is necessary to separate the goats from the sheep, but when they have properly written work sent in, it should at least be read—not the synopsis only, but the finished scenario—by the man at the wheel. Money spent in buying a good story is worth more to a firm than a good star, and as Mr. Smith, of Goldwyn's, says, "You can always put over a picture directed by an unknown and not featuring any big names, if the story is good."

But how is the screen play writer treated

to-day? He is kept in the background, and, alas, often robbed of his ideas. For Heavens sake, let us have co-operation. Bring the most promising free lance scenario writers together, let a director of experience and sound judgment, a man who has really done something, tell them what is wanted, let the heads of firms say what they want and I believe they will have a response.

Don't try to copy other countries, have the courage as they say in Lancashire to "stand on your own pins," be original, and remember that the director cannot make a good picture if the story is bad. The artistes can do their best but will not save it. The cameraman may give us quality but he is helpless.

Encourage your scenario writers, treat them like white men, pay them well because it will pay you, because you are going to make them co-operate in your great work. Indifferent treatment of the backbone of the Film Trade, the scenario writer, is, I think, what is wrong with British productions, and remember "*The Play's the thing.*"

THE YEAR'S LESSON

by Challis N. Sanderson.

DURING the last twelve months many producing organisations have begun to realise that a film from the time of passing the scenario must be a commercial proposition. British productions with very little exception have had, and continue to have, a limited market, and a certain nominal figure is the most that can be obtained in the United Kingdom.

Here arises the question of foreign sales. Yes, surely, but how many British productions have been sold to America or anywhere else? A very small percentage on our gross output.

A very few years ago it was considered wise to expend as much money as possible, and to advertise your result as a "so many pounds" production, plus so many artistes, etc., etc. This may have been all right from an American point of view, where all sales outside the U.S.A. are net profit, but when you estimate a British super production with its sales say limited to the United Kingdom where there are only 5,000 theatres, you will have to book your subjects to every hall, and at a good price to guarantee a return or even a covering. So much for big stuff.

Producing companies are, therefore, beginning to revert back to making the short subjects which placed the cinematograph Trade on the high plane it was, until the

craze brought in hundreds of people who knew little or nothing about films (and did not want to know), but who imagined that Wardour Street was a second Klondike. These people with their pig-headed inexperience are partly responsible for the slump, and for keeping out the capital which the pioneers used judiciously.

Another reason for making shorter subjects is that the two-feature program, which is so prevalent at many houses, is not liked by the public. Out of seven picture palaces which I have attended during the last fortnight, the most interesting item was the news gazette. The five and six reels could easily have been cut down to one or at the most two reels, without injuring the story; in fact, it would have improved it.

Occasionally one sees a big picture which justifies the amount of footage, but again the most successful of these are eighty per cent. action, with the other twenty per cent. pictorial and effect, the latter carefully intermingled so as not to be boring. "Way Down East," and "Orphans of the Storm," are examples, and in neither of these does one find high-brow matter.

The public is tired of seeing a person walking aimlessly along, for, say, fifty feet. The majority want melodrama and good comedy, although they will not admit it. Take the most successful pictures (from a

commercial point of view) analyse them, and you will find they are melodramas and comedies.

You certainly cannot estimate as much profit on a one-reeler as on a five, but in most cases where a contract is arranged with a renting house beforehand, the returns are quicker and more certain. Also any real investor would rather have fifty pounds profit guaranteed than five thousand pounds probable, which has been "promised" on more than one occasion.

We, in the film Trade, do not get our capital from Wardour Street, and we therefore must show our prospective investors more than a gilt-edged security; that is if we want to continue and not close down altogether.

The most beautiful and artistic picture in the world is no earthly use unless you can sell it. Money is to be made out of films for the investor as well as the producer, and I think I am right in saying that more money has been spent on films during the comparatively short time they have been in existence, than in any other business.

I, myself, have only directed a few pictures, but I guarantee that not one of them has been a loss to the investor. I am out to make money for myself and for the people who employ me. If you play fair with your investor, he'll remember you; if you don't, he'll certainly remember you but there won't be "another time."

Do not cease making big pictures altogether, as many stories justify and demand five or six thousand feet, but *do* carefully consider your scenario and market beforehand.

High Lights

Intimate Studio Gossip

Here you have our first Birthday number. It is more than double the usual size, and I strongly advise readers to be sure to read *every* page, including the advertisements. You will find much interest and valuable information in the announcements in the advertising pages.

Last week I referred to Hal Martin's accident, and Victor McLaglen, who has returned to London after finishing the sea scenes in "A Sailor Tramp," writes to give me fuller details. He says: "During the closing scenes afloat I had to chase one of the crew (a part which was played by Hal Martin) up the rigging to a yard-arm, from which position he had to jump eighty-six feet into the sea. Hal Martin bravely volunteered to do the jump instead of an actor whose courage failed him at the last moment. Martin jumped, but unfortunately seriously hurt himself on striking the water. We rescued him and brought him back to the ship, and made a hasty return to Falmouth, where he now lies in a serious condition at the Nursing Home. This is the first bad accident I have witnessed during my film career, and I assure you it was a very unpleasant one."

On this page is a photo of H. B. Parkinson, managing director of Master Films, Ltd. Under his management Master can show an output for the last year of sixty reels, including the now famous "Tense Moments" and "Song Pictures." These struck a new and wise note in film production, and it is to the credit of H. B. that a British firm was far-sighted enough to see that the kine-going public would demand short films. In addition to guiding the destinies of the company Mr. Parkinson has directed the production of most of the firm's output; he is one of the few who are a successful combination of artistic and commercial faculties.

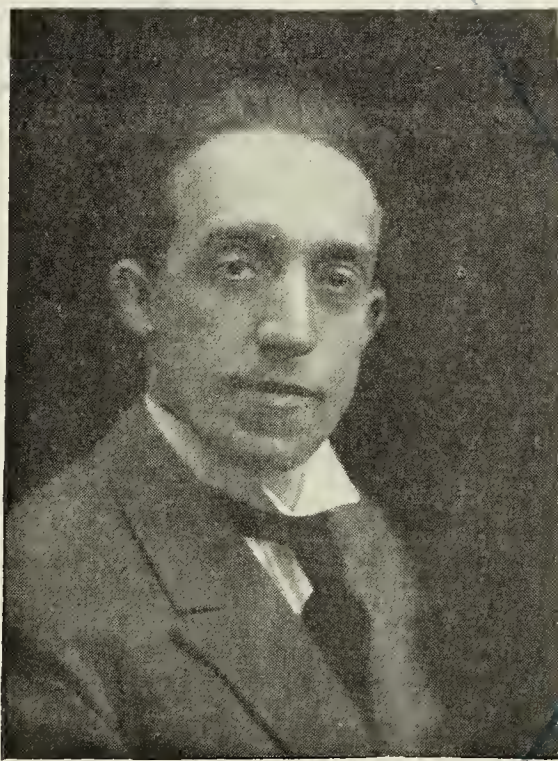
William Fox, the famous American film magnate, is over in this country and has purchased the rights of the popular novel "If Winter Comes," which will be made into a film for the Fox people. All the exteriors will be made in this country, and so deeply interested is Mr. Fox in the filming of "If Winter Comes" that he himself will confer with Mr.

Hutchinson, its author, on the scenario, and will make a personal visit to all the locations which he plans to utilise for backgrounds in this production. The film rights of this novel were purchased by William Fox for what is estimated to be a record figure for a novel. Although arrangements for the filming are by no means

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complete, they are so far advanced as to warrant the prediction that the result will be an unusually elaborate and spectacular production.

The past week has been considerably brightened by the fact that several artistes have been cast to play in "Rob Roy," the next big Gaumont film. David Hawthorne is to be Rob Roy, Wallace Roscoe has one of the leading parts, Olaf Hytten is also in



H. B. Parkinson.

the cast, together with Alec. G. Hunter (the typical Scot!) who is to play the picturesque part of the Dugaf Crater. Maurice Thomson, who has appeared with success in a number of leading boy parts, is wondering if he has to wear kilts for his part in the film, for although he has been booked for the film the details of his dress have not yet been given him. Think of little Maurice, David Hawthorne and Alec. G. Hunter as a group of kilties! I understand that the

remainder of the cast will be fixed within a day or two, and the whole company will go to Scotland at the beginning of June. It is interesting to note that in the selection of David Hawthorne for Rob Roy Gaumont is evidently determined upon making Rob Roy as heroic and physically attractive a person as possible. The real Rob Roy, with his short body and long arms which reached below his knees, was not at all attractive, but the part has always been played on the stage, even in Scotland, by a big handsome man, and Will Kellino, therefore, has theatrical tradition to support his departure from history. The choice is wise from the entertainment point of view. The builders have been hard at work for over a week erecting the various buildings which will be required for the production in Scotland, and the only reason that the company is not going up earlier is that it will take a full month to get the buildings erected. I learn that the castle will be quite an imposing affair about 50 ft. long by over 40 ft. high, and 30 to 40 ft. deep. This is, of course, considerably larger than the original Inversnaid Fort, which it is to represent. The enlargement has been decided upon for photographic effect and so that the building shall not be too much dwarfed by the surrounding hills.

Owing to the extra pressure on our space, due to the importance of this Anniversary Double Number, we have been compelled to hold over the fourth article of the "Saving the Situation" series and the second of Colonel Barron's series on "Histrionics as a Science." Both these series will be resumed in our next issue, together with the "Where they are and what they are doing" feature, which has had to be suspended this week for the same reason.

Adrian Brunel and Miles Mander wish me to state that it was not owing to events in Morocco that they severed their connection with Solar Films (as suggested in last week's MOTION PICTURE STUDIO), but owing to events which took place in England whilst they were in Morocco.

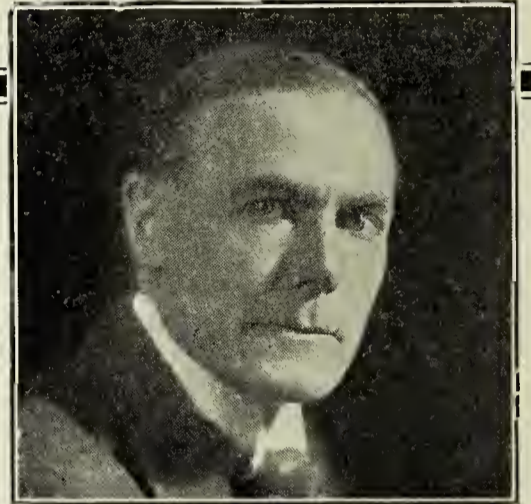
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FROZEN FINGERS

by FRANK A. TILLEY.

Again Frank Tilley reveals himself as a plot-creator of no mean order. "Frozen Fingers" is an original story, a grim drama such as would make a fine basis for a strong photoplay.

"There's something wrong with this close-up," said the cameraman, frowning. He was developing test-pieces of the negative of Geoffrey Welston's latest starring vehicle, and his remark was made to the director, who was anxiously watching the results.

"Can't make it out. There's a shadow right across the top, but yet it's not altogether a shadow. Seems to have a shape. In fact, it seems to be *shaping*. Let's try a bit more."

Presently, another half-dozen pictures developed, he looked again, and gave a loud shout. "Good God, Guv'nor," he said, "it has got a shape. It's a sled crossing a snowfield. There's one man walking by the dogs and another. . . ." He broke off and passed the strip to the director, who held it to the faint red light. As he lifted his eyes and looked to the cameraman, his hands shook and his face was very grey.

* * *

Geoffrey Welston was more pitied than liked by his fellow artistes. He was an exceptionally fine actor, but he was sombre and apt to fall into fits of moroseness. Then, too, he had a queer habit of glancing swiftly over his shoulder which was rather disconcerting at times.

His sombreness was excusable, and it was because of the reason for it that he was pitied. Many years before he had taken to film-playing he had adventured about the world with a friend, and they had been inseparable. There was a very deep affection between them, and a mutual love of the wilds and of roving.

They had gone into the Alaskan gold rush, these two, and, at the end of their hope and their resources, had made a big strike. In a few weeks, from hapless adventurers they became rich men—so wealthy that they were scarcely able to calculate how much they possessed. So they set out for civilisation and home. With dog-sled and all their new-won gold they set out to cross the snow desert that linked the bitter struggle of the mining camp with the sweet softness of white lights and fair towns. But Welston came back alone—with his feet frostbitten, half his dogs gone and a strained, broken look behind his weary eyes.

It was a heartbreaking story he had to tell, but a story that was only too common on that cruel trek. They had struck blizzard upon blizzard; their food had given out; they had killed most of the dogs for food—but Welston's partner had not been able to struggle through. Cold, hunger, snowblindness, fever—and a little mound above a hollow scraped in the frozen snow.

That was the story of the journey, save that Welston did not tell the rest: how he had stumbled, dazed and weary, on and on till he won through, almost too late.

* * *

"What do you think it is?" said the cameraman to the director, as they sat the next morning in the latter's room examining the complete take.

"There are more things . . ." began the director, then paused. "There is an explanation, if you believe in the genuineness of spirit photographs. Not the spiritualist explanation, but the idea that strong thought produces actual forms that can only be seen

by psychics . . . and the lens of the camera. Now if you accept that, and suppose that Welston had been thinking of . . ."

"Good God!" broke in the cameraman.

"You mean that he . . ."

"Was just letting his imagination run loose," interjected the director. "There is nothing else we dare suppose . . . yet!"

HERE'S TO US

Opinions we have not got on our first anniversary number.

GEORGE ROBEY:

"Well, I'm—shurrup! Now, as a friend . . ."

LORD NORTHCLIFFE:

"I might almost have done it myself, if I had time. The M.P. STUDIO, like the *Daily Mail* hat, was a long-felt want. Only no one wanted the hat."

G. K. CHESTERTON:

"Beer, as I have said before, is a sign and a symbol, but not modern beer. Beer, in the cosmic sense, stands for liberty. But in these times it mainly stands for licence, and the licence is almost always an off-licence. Here's to you!"

G. BERNARD SHAW:

"Sell my stories to film producers? Do without the M.P. STUDIO. Not . . . Well, Mr. Campbell said it."

LORD BEAVERBROOK:

"Success comes from push, providing you are not the pushed. I pushed the *Sunday Express* in the days when it was more like a slow local. You have done wonders also in your small way with the M.P. STUDIO. Do not be discouraged; my shining example is ever before you."

ADOLPH ZUKOR:

"Fine. Famous. Players—sure, all over the ad. pages. It's a paramount production."

ALFRED H. MOSES:

[Held over till we have more pages next year.—ED.]

JEFFREY BERNERD:

"Maurice Elvey could not have produced anything better."

MAURICE ELVEY:

"Jeffrey Bernerd could not have exploited anything better."

H. G. WELLS:

"Certainly reveals the Secret Places of the Art."

H. J. BOAM:

"There's no taste in nothing. But there's certainly some taste in the M.P. STUDIO."

SIDNEY JAY:

"Fifty-two weeks? Ain't that a fine contract!"

GUY NEWALL:

"Sorry. Far too rushed trying to put the Fox into the Farm."

FRED WRIGHT:

"I hope my revue will run as long. Have you seen it? Oh for the peaceful hush of the studio!"

All we can do is to run this through and have Welston see it. If it makes no impression on him beyond arousing his interest and curiosity, we shall know. But if it produces another effect we . . . shall also know."

Later in the afternoon the star, with his director and the cameraman, was seated in the little projection room attached to the studio. It was not unusual for Welston to be invited to see shots run through, so he accepted as a matter of course when he had been asked over lunch to see this one.

Through the dead blackness of the room shot the violent ray from the projector, and with a soft purr the picture rippled on the screen. It was a series of close-ups, pictures of varying shades of emotion as the character—played by Welston—was falsely accused, and later tried, for murder.

But presently across the clearness of the picture, across the hunted eyes of Welston and his wrinkled brow there came a shadow—a shadow that moved and became more distinct till it was a dog-sled crossing a waste of snow.

Up at the head of the dogs one man plunged and stumbled, with head bowed to the whirling blizzard. Upon the pile on the sled lay another man, very still. But presently he moved, slowly and deliberately till he was almost sitting. Somewhere in his bundled and shapeless clothing he fumbled, then raised his right arm. A puff of smoke swirled away just beyond his hand . . . and the man leading the dogs stumbled more heavily for a moment, then fell headlong across the foremost dog.

Down from the sled jumped the other figure, and after a glance at the fallen man began feverishly to scratch a hole in the snow. Larger the hole grew till it looked like a grave. Then he turned back to the sled and to what had once been his partner. . . .

There was a strangled scream, and Welston stumbled across the darkness to the screen, tearing and clawing feverishly, furiously at the wall. "I didn't—I didn't—you—why have you come back?"

The light came on with a snap, and the director and cameraman were on their feet. Welston turned, and the final evil of guilty madness was in his face. He made a rush, and the director swung a chair above his head in readiness. But Welston halted, as a pointer halts—suddenly and stiffly.

"Go back," he screamed, "I know what you have come for. All the time, ever since I killed you and buried you in the frozen snow you have waited. But you shan't do it, you shan't" . . . And his hand fumbled at his vest pocket.

Suddenly he threw his head back and struggled with his shoulders and tore at his collar. His breath came in strangled gasps, and his face grew livid. It was as if he fought with Something—Something which the others could not see. Then slowly he crumpled into a heap on the floor and lay very still.

* * *

"Heart failure, undoubtedly," said the doctor, "but I have never seen the face so congested before. It is almost as if he had been strangled. And those five curious marks round his throat. Quite like spots of frost-bite. A most unusual case. Great pity . . . Clever fellow, wasn't he?"

The director and the cameraman looked at each other and shuddered—even though the film had already been put deep into the studio furnace.

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ALL THE WINNERS,	TANGLED HEARTS,
WILL AND A WAY,	SHIPS THAT PASS
HEAD OF THE	IN THE NIGHT,
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March 10th.

Dear Mr. Clarbour,

I want to thank you for the help you gave me in the casting of the two W. W. Jacobs productions: "A Will and a Way" and "Sam's Boy."

Thanks to your discrimination and understanding of the types wanted I was able to select artistes who were admirably suited to their various roles.

With my regards and thanks

I remain,

Yours sincerely,
MANNING HAYNES.

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ANGLO-SWEDISH CO-OPERATION

by JOHN TORNEQUIST

When the Swedish film industry looks to England to establish a co-operation of producing films, it is nothing to be astonished about; it is just England which Victor Seöström has been thinking of when he, while still maintaining the national character, wants to give the Swedish film a super-national character and in some way internationalise it.

We are of the opinion that the Englishmen's view of things is the same as our own, and we stand in a closer contact with the island people than with, for instance, the Germans. It is the responsibility, the seriousness, and the correctness of the English character which attracts us and which always has served as a model for the Swedes in general.

What here is said about the English nation may just as well apply to the English actor. He has something in his appearance which makes a sympathetic impression on a character like ours. About six months ago the English film "Carnival" was given, with Matheson Lang as leading man. It was a piece of acting standing on a high level, which was very much appreciated. His Othello was human and intelligent, and when we later saw the prominent German actor, Emil Jannings, in the part of a Moor in a German Othello film we were unable to avoid making comparisons, which are absolutely to the favour of the English actor.

Matheson Lang is this summer going to play the leading man in a great film directed by Victor Seöström. It is a film with points of contact with "Carnival," a drama of jealousy. The acting artistes may belong to any nation. When Matheson Lang now, for the first—let us not say the last—time puts his talent in the service of the Swedish film, on Swedish ground (as the film is going to be played in Sweden) he plays a part which is worthy of him.

Matheson Lang is the first instance of the co-operation which the Swedish film trade wants to establish more and more intimately with England. In the summer we trust to be able to engage another artiste—an English actress.

SEAL FILMS PROGRAM

The Seal Company's intention is to produce, approximately, four features during this year. They will be on the lines of the last three productions, "Dick's Fairy," "Jessica's First Prayer," and "Little Meg's Children." Bert Wynne is convinced that the morbid type of film now being produced and shown in this country must ultimately harm the British industry, and with this in mind W. Millward and J. H. Davies are determined to place on the British screen stories that will appeal to all classes and ages.

It is the intention of Seal to engage legitimate screen actors only for forthcoming productions, as it is convinced that they have a much greater appeal to the provincial audience, who, in Seal's opinion, are the best judges of the British films to-day.

THROUGH FRENCH EYES

by E. FLETCHER-CLAYTON.

("Motion Picture Studio" Representative in Paris)

EXCEPTING through the medium of the Press, in the form of Trade news and occasional notes, not very much is known to British studio workers of what goes on amongst their very nearest foreign neighbours and friends. Film importers and dealers generally know most; but British directors and artistes know practically nothing, owing to lack of contact. There could be nothing more desirable in the interest of cinematography in Europe, than something in the nature of a *rapprochement* between the British and the French film industries. It is safe to affirm that such would be welcomed on both sides.

The possibility of such a union of combined interest and action could only come about if it were found that effective commercial relationships could be established. Mutual interest in cinema art alone would not be effective. The whole-hearted support of the great financiers on both sides of the Channel is needed, and they, as business men, would want to know the possibilities, and profitable ones at that, of an interchange of British and French films, of "cross-overs" and mutual workings between directors, artistes, cameramen and all concerned on both sides.

Sometimes the wail is sent up, both in England and in France, that the film industry does not receive the financial support that it ought to have. This is rather a digression from the main theme of this article, but it will serve to show that conditions in France are similar to those in England. Both countries are working in film production under difficulties.

The big financiers, always ready to put money into profitable enterprises rather than ventures of a speculative nature, remain practically unmoved. The reason that the British financiers remain impassive may probably be because they think that, even on a small scale (as one judges a cloth by examining a little sample), the films produced by the various companies in the industry do not appear to have a quality likely to bring adequate returns for a heavy financial outlay.

The brilliant exceptions are few and far between. The British film, judged

by the standard of production of other nations, is regarded by these financiers as being very largely in the experimental stage, and, in the meantime, they know that they can place their money more profitably in other industries. They are not patrons of art, but money-makers.

Such, at any rate in France, is probably the real explanation of the lack of financial support. Financiers have not yet sufficient faith in the film producers' genius, capability as producers, and head for business. They know that the directors' idea is generally to *spend* money. A financier never spends money; he makes use of it. Financial embarrassment curtails expansiveness, and tends to conservatism. So the French industry keeps much to itself.

In France, the general situation is much the same as in England, only that there would appear to be rather more activity. French business men in the film industry (I am not thinking of big financiers) are rather more speculative than the English, and, when they pull through, their reward is great. One of them has recently given his orders for the production, and that on a generous scale, of about a dozen films, all of which will probably be finished this year. It is a large and risky outlay; but the chances are much more for than against success.

It is the practice of several of the French film producing companies to make the director (or directors) take a percentage of his, or their, earnings out of the profits on the exploitation of the film or films. They sometimes leave the entire work of ordering the construction of settings, the hiring of costumes and properties, etc., to the producer; and he is made responsible for his opinions upon the selection of artistes and their contracts with the producing company.

Thus the director's inclination (very strong in an artist, as such is credited with being), to "splash about" with other people's money, is curtailed; for he knows that if the company should lose upon the production, so does he himself. His artistic soul is kept to earth by business conditions, and, while he really has a free hand, less money is wasted.

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TITLES

Are printed or hand-written
the best?

by FRANK KEYES

WHY this mistaken idea that the printed letter is so infinitely superior to hand-lettering by a competent man? It does not seem to be generally realised that every drawing, design and letter which appears in print first has to be drawn by hand. (There is no machine that will design and draw.)

The drawing or lettering has then to be reproduced by a more or less mechanical process, usually involving photography (process reproduction).

Modern process reproduction has attained a very high level of quality. It is possible, nowadays, to reproduce a design very faithfully—in fact, the reproduction in some cases may be almost as good as the original.

With a printed title you have all the lack of elasticity which is inseparable from a mechanically repeated form—and a more or less imperfect reproduction of what is originally a hand-drawn type. In other words, your lettering is second-hand, with the following handicaps (among others):—

(1) Each letter, being on its own piece of type, makes any "locking" or overlapping of the type almost impossible, and severely limits the employment of decorative flourishes or other ornaments.

(2) Uneven "spacing," both in (a) the body of individual words, and (b) in the general "layout" is almost inevitable. Obvious examples of (a) occur always in such words as:

BUILT AVAILABLE VACCINATION
when set in capitals. Minor instances are just as jarring to a discerning eye.

(3) It is a very difficult matter to obtain a really good "black and white" from a printed title, because: (a) In the case of using the negative as the positive, and taking a black on white title, the "halation" and "evening lighting" difficulties crop up; (b) the titles must be printed on boards owing to the pressure required to transfer the white lettering; (c) it is not yet possible to print a really clean-edged, photographically white letter on a matt black ground.

Do not, readers, think that printed titles are a weak link in the chain of a production. They're not even cheaper!

FLASH BACKS

Our chief want in life is somebody who can make us do what we can.—EMERSON.

A friend should be like money—tried before required, not found faulty in need.—PLUTARCH.

Wherever duty calls him and binds him down, there a man may be happy.—NORTON.

A great many people exhaust themselves getting ready to do something which they never do.—MARDEN.

A person may cause evil to others not only by his actions but by his inactions.—MILL.

The country is lyric, the town dramatic.—LONGFELLOW.

Poor, and content, is rich.—SHAKESPEARE.

You must learn to deal with the odd and even in life as well as in figures.—ELIOT.

Life does not come in lifetimes, but only a day at a time.

THROUGH THE IMPARTIAL EYE

by MILES MANDER, F.R.G.S.

THERE is no one particular element militating against success. It is rather a question of the existence of a series of delinquent features and the paucity of other necessary attributes. Let us briefly outline the position.

It must be admitted that the Americans have always specialised in various forms of public entertainment. Although cinematography was invented by an Englishman and first exploited by the French, the Americans were not slow to see the tremendous commercial possibilities in this new form of entertainment. Financial support for public entertainment was never lacking in the States, as has always been the case in this country. With the methodical tenacity born of a cosmopolitan blooded population, and an admixture of Latin art assimilation, the industry increased by leaps and bounds until the war gave them their chance to forge well ahead of competitors.

It is probably a fact that, if it had not been for the war, the Germans would be leading the world in the matter of film production to-day; indeed, even as it is, I know no film like the German for spectacular effects. The praiseworthy efforts of the Italians cannot touch them. Although the British public is now tiring of the ordinary American feature film, it still looks to them for the majority of big super-features. The Yankee partiality for ostentation and the incorrectness of their English scenes, are beginning to irk a trifle, but I do not think that we can hope to compete with them until production over here is properly organised.

"Jimmy" White recently described the Trade in this country admirably when he said we were living from hand to mouth. At various centres in America there exist film colonies, the inhabitants of which are continually and for ever in the environment of motion picture production. They talk films all day and they dream of films all night, and it is only natural that they have reduced film production to a very fine art. These film colonies have developed into virtual schools of production, not the pernicious cinema academies that we know over here, but little worlds where each member of the community is imbrued with the studio atmosphere.

Here in England we have no such natural school. To attempt to learn anything about production in this country is like going to a school of cookery to learn Latin. Film production cannot be acquired by rote, but essentially from a process of absorption by an artistic, imaginative and preferably emotional temperament, blessed with immense sensibility, and by the serious study of æstho-physiology.

Again, until the Kinema Club was formed a short time ago, there was no institution in this country at which members of the profession could meet. Artistes have rarely had any support from producing companies. You must create popular stars before you can make popular pictures. To make stars popular they must have wide publicity combined with beauty and screen talent.

Wide publicity means spending money, and "there's the rub," but by no means the only one. As the English artiste usually has to pay for his or her own publicity, and as the majority of artistes in this country are impecunious people, it is obvious that the struggle to get on as an artiste over here is an extremely difficult one.

The Americans went through a phase of boosting the author, as someone conceived

the idea that it would be cheaper and perhaps as efficacious as paying enormous sums advertising the various stars. I notice that they have recently come to the conclusion, which should have been obvious, that the personality of an author cannot hope to get over like the personality of the artiste.

The same lack of cohesion applies also to the directors, who, until quite recently, were scattered broadcast over England, and only met if they happened to be working in the same studio.

The much vaunted question of finance has, of course, a great deal to do with the inferiority of English pictures, but there have been several instances which I could quote where unlimited money has been forthcoming. In these cases, unfortunately, the directors have failed for the most part to come up to scratch; imagination, education or ability has been lacking. A union of the right man and the right money has still to be effected.

It is proverbial that the English are not an artistic race as a whole, and this, I am afraid, is indisputable. A people that will feign appreciation or even tolerate classical music whilst they are feeding must be despaired of in art. Underlying the average American character is a partiality for what we English call "sloppy" sentiment. Sentiment may be sloppy; it may be anything you like to call it. It is, nevertheless, founded on heart lure, which is present in the composition of most of the peoples of the world, although perhaps less markedly so in the stoical Anglo-Saxon. Cut out Melvillian sentimentality, but let us have refined sentiment.

Italian, French and Swedish pictures have not as yet cut much ice outside their country of origin. Although some very fine productions have been made in these countries, their psychology and the unmanly gestures of the male actors do not present an attractive appearance to the English. Personally, I have never yet seen a French picture which I found pleasing, although the acting is usually good from the French standpoint.

I may be quite wrong, but it always appeared strange to me that the majority of directors should be allocated their subject and should then employ another man to write the scenario, which may be totally unsuited to the director's temperament. I know if ever I go in for production I shall not try to elaborate ideas which are conceived in someone else's brain.

Undoubtedly directors are, as a whole, badly served. Although our cameramen have a lot to learn, they in turn are handicapped by the inadequate lighting arrangements that exist in most English studios. When we do see a pretty English girl on the screen she is invariably wrongly lit. Heavy eyes, wrinkled features, etc., appear the order of the day, chiefly owing to bad lighting, and her right and wrong photographic angle is rarely studied.

Casting is another direction in which we go astray; it is so often faulty and sometimes mars an otherwise creditable film.

Colleagues of the studio, we have a long way yet to go. The way is arduous, and those that cannot rise to the occasion must fall out. Give the financier who next appears on the horizon a run for his money, and you will find he'll come again. The industry has no place for incompetency. The game is sufficiently speculative without that element, which has for so long been sapping its vitality.

A QUESTION OF FAITH

by CHRISTABEL LOWNDES-YATES

THIS number completes the first year of the MOTION PICTURE STUDIO—a paper that stands firmly for British films. From its first number it has steadily and wisely upheld the British Screenplay. It has given encouragement and, when necessary, criticism, but it has always had the essential fire of faith in the future of the British film. Of how many other journals can that honestly be said? Most of those published to-day are extraordinarily international. Nearly all publish, as a matter of course, interviews and articles in which the foreign film is upheld more from the fact that it is foreign than from any technical excellence. So many people think that it is clever to extol work because it bears the imprint of a country not their own.

The general public is beginning to see through such futilities. It wants to see good, clever, unhackneyed work of any and every type; but had England put out work of the character one constantly sees praised in the Press because of its foreign origin, then the English picture trade would not have so many faithful believers as she has even to-day.

However, some of her own people are not blind to what is happening to-day in

the film trade in this country. The company directors, the film directors, the writers, the star artistes and the rank and file have been for some time slowly and steadily evolving the essentially British picture—a complete thing that can come from no country but this, and is as decisively national as the Swedish picture is of Sweden.

The British Trade has so far produced no more than the germ of the great thing that will come to life in the future; but so far, in spite of the pessimists, it is vitally alive. When it is fully developed the British picture will be something new in the Art of the Screen and far bigger than anything we have seen yet from any source. I can see the men who think in dollars and bank drafts smiling at such a statement, but I am not speaking primarily of dollars, though the type of picture I have in mind will bring both money and power and other things in its train. But the greatest thing in the world to-day is not money; *it is the force behind the money.*

But while some of the men and women have been evolving the germ of the British Film, working bravely and courageously as all pioneers must, other

noisy people have been talking. The world has always had its builders and its destroyers, but surely the latter gentry have never been so much in evidence as to-day. These destroyers are great talkers.

Some of them are outsiders whose words carry no weight with people who matter. Others are men of importance, men with great names who will be quoted far and wide as disparagers of British films. Such men are so obsessed by the comparatively advanced state of the kinema in other lands, that they cannot see the excellencies of production in their own.

It is said that in the great reign of Victoria it used to be the fashion to disparage the young merely because they were young, and as such could never be the Great Men their fathers were. Yet these young people, slighted then, are the great men of to-day, and we, from the vantage point of this age, have relegated many of these old men's theories to the scrap-heap.

To those great men who disparage British films on public occasions, at dinners and other meetings where their speeches are reported in the Press, I would say: "Have faith in your own work. If it isn't worth it, make it so. If you can't, throw it up altogether."

The general public is weary of hearing of the greatness of America on the grounds that it can afford to wreck real trains or can build studios into which the sun never enters, and then fake it with such cleverness that it appears like real sunshine to all but experts. Such things are not Art. They have nothing to do with the real making of greatness. The great pictures they have made in America are not dependent on things like that. It is the man behind the picture, not the machinery that makes or mars it.

There are plenty of people to-day who believe in British pictures both over here and in other countries. If they did not they would not fight so hard to keep her out of the world markets. Of the great American picture organisations, how many of those that have made Screen history would have attained their present position without English brains and English organisation? You who are not behind the scenes have no conception of how much America owes to these islands. You, gentlemen, who are reported in the Press as belauding foreign efforts, have faith—faith in your own pictures—faith in your own screen future.

You cannot expect people to invest money in a commercial proposition if your friends after dinner are busy telling them that what you are offering is no good. What is wanted in the British Trade is *faith*. A man can survive hard times, hard luck, anything and everything until he loses faith in himself. But to lose faith is to lose all. What is true of the man is true of the Trade. Let the British Film Trade believe in its future and all will be well. It is entirely a question of faith.

REMOVING OBSTACLES IN PAST YEAR

by J. Stuart Blackton.

THERE are many obstacles in the path of progress, but the greatest that confronts the British Film Industry is a general lack of confidence. The average British director lacks confidence in his own product. He would like to sell his films in every country in the world, but does not really believe that he can sell them anywhere outside of the United Kingdom. He therefore invests in his productions only as much capital as can be returned to him, with a small profit, out of the United Kingdom.

The head of a large British film producing company recently stated to me that this was the policy of his company. From a strictly business point of view such a policy may be very wise, but it does not tend towards an international market for British films. The banks, financial interests and investors of capital, knowing full well that this "lack of confidence" exists, are not disposed to risk their money in what appears to be a half-hearted enterprise.

In a recent interview, "Jimmie" White speaks of the "hand to mouth" way in which the British Film Industry is carrying on, and makes the statement that "the financial position of the Trade is pathetic." The financial position of the Trade in England is, indeed, sadly different from existing conditions in France, Italy and Germany. Since November, 1918, these three countries have been forging steadily ahead, and their picture producing has been financed by big banking institutions and, in some cases, by Government subsidies. In America the banks have been financing the Moving Picture Industry for the past ten years.

Until the British directors demonstrate to the investors that they can turn out productions that will successfully compete with the films of other countries in the world's market, the investors will "lack the confidence" to put their money in films. Until film directors receive the necessary financial support they cannot produce films which *will* successfully compete with other countries for the world's market.

The obstacle is apparent. How is the obstacle to be removed?

It has been demonstrated during the past year that outstanding film productions can be made in England by British directors. It has been demonstrated that these super-films are welcomed in the American market and the other markets of the world, and hold their own with the best of the world's product. These productions were not cheaply made. They were financed in most cases by individuals or the directors themselves.

I have been told that British financial interests are waiting to have demonstrated to them that British-made films can be marketed at a profit in other countries; and I believe that when the facts concerning the few recent internationally successful British productions are brought by responsible parties to the direct attention of reliable investors, the "lack of confidence" will be overcome and the greatest obstacle removed.

I am more optimistic than ever about the future of British films. Their production, sale and exhibition constitute one of the greatest industries of modern times, and the fourth greatest industry now in America. In the interests of British commerce, British capital cannot much longer afford to ignore the opportunities the kinema offers.

WALTER WEST AT WORK

FOR the last few months the Prince's Studios at Kew have been a veritable hive of industry. Early in the New Year the studio was taken over by Walter West Productions, since when no less than three five-reel films have been made. The first, entitled "Scarlet Lady," was a racing film founded on an original story, in which Violet Hopson played the leading part with Lewis Willoughby opposite her. This added yet another to the long list of sporting films which Mr. West has produced, a British type of production in which he has specialised.

On the completion of this film he turned his attentions once more to the industrial world as a background for an interesting love story, written by Paul Trent, in "When Greek Meets Greek." Violet Hopson plays the heroine in this production, with Stewart Rome co-starring.

Following this, Mr. West once more sought the racecourse as an inspiration, and has just completed "Son of Kissing Cup"—a sequel to his previous success, "Kissing Cup's Race." Starring Violet Hopson and Stewart Rome, this film will contain an uninterrupted film representation of this year's Derby. The story has a novel turn, which is warranted to prove a big surprise to the most hardened kinemagoer, for the horse which is favourite for the big race is lost on the road to the course, despite the fact that the motor conveyance is carefully guarded and no one sees the disappearance of the precious cargo.

Walter West Productions (which for the next two years will be distributed by Butcher's Film Service) announce a big program, on which Mr. West will be engaged in this country until October.

His next vehicle will be a film version of "The White Hope," from the novel by W. R. Troubridge, with Violet Hopson and Stewart Rome as stars. This novel was first filmed in the early days of the British Industry, and, strangely enough, both Violet Hopson and Stewart Rome appeared in the same parts as those in which they will play when Mr. West directs the new version. It will be interesting to compare the two renderings.

Following this, Mr. West announces "The Hornet's Nest," "The Pruning Knife," and "In the Blood," all of which are from the pen of Andrew Soutar. This program Mr. West hopes to have completed by October, when he leaves for the south of France, where he will direct during the winter months.

The studio at Kew Bridge, the actual floor space of which measures 117 ft. by 75 ft., is one of the most satisfactorily equipped in England. Mr. West has had installed every modern device which can help towards the technical perfection of a film. The organisation is probably equal to that obtaining in any American studio.

Although not of the magnitude of some of the larger studios, equipment for every possible set is at hand. The property room contains almost everything from a fountain pen to a Persian prayer mat, whilst the lighting installation is the most modern, and probably the best, in any English studio.

Situated as the studio is, almost every type of English scenery is available within a few hours' car run, and in his two latest productions Mr. West has introduced the English countryside and glimpses of our foremost industries.

"When Greek Meets Greek" is due for Trade showing early this month.

AN ANGLO-ITALIAN COMBINATION

by CHEVALIER ARRIGO BOCCHI, Motion Picture Studio Representative for Italy

I HAVE always advised the English film director and everybody interested in the British film industry that a new outlay for their productions is in this country. They have the advantage to-day of the public over here being tired and very bored with the American films that have flooded this country. If the Americans had not rushed in and sold films at any price just to take the country and market by storm they would not have bored the public to desperation. To-day the

English artistes were to appear in the various productions.

I thought that this would have been grasped as a great opportunity offered to the British industry; but, alas, all my efforts were in vain. The English artistes would have been received in quite a royal way here, as the Italians have the greatest regard for all that is English, although several English papers try to tell the public otherwise. It's only for England to start having some Italian

RETREAT, NOT ADVANCE

by SIDNEY MORGAN

WITH very few exceptions the standard of production in the past year did not reach that of the previous one. It was tainted from the start by opportunism, an unsatisfactory foundation for a permanent business and fatal to any thought of advance.

Two helpful things remain in my year's memory.

Denison Clift has shown us that it is possible to play dramatic scenes to their full value. He has demonstrated that an audience can be held by a single scene for 1,000 feet.

There is need for great caution, however, in taking this lead, because in order to spare the footage for this, he has had to link up by explanatory title, and fade out to such an extent that there is a danger of the film becoming like a play, with the greater part of the action taking place off the stage.

The other helpful thing was "Three Live Ghosts." Here we had the picture of perfect entertainment value, superlative staging, photography and acting. A story of such variety of incident and character (a little far-fetched, perhaps) that there was not one moment that did not interest, amuse, excite, or intrigue.

Generally the past year has been one of retreat, not advance. If we spend the present year re-organising, we shall follow our national tradition and win out at the finish.

people are being suffocated by these films, and a resuer would be more than welcome, and would be received with both arms.

I do not agree with some remarks made by a well-known man in the kinema world about the Italian productions; still, there is no doubt that the plot, action and stories of these have brought about the downfall of Italian films. The English scenarist has followed a different line to that of paganism, adultery and coarse infidelity, and I feel sure that their plots would be a relief to the minds of the spectators, especially if the milk and water ones are not sent out as a specimen of British productions.

I have stated over and over again that a studio organised with Anglo-Italian element would meet with great success in this country. I have made several proposals, but each time they have been rejected as absolutely impossible. I found a syndicate which was willing to put up two million lire (Italian) if the British side would in its turn put up one million lire (Italian), and with the benefit of the exchange this would have been a mere song. Of its own free will it would have put up the money on the condition that the principal director was to have been an Englishman, and that no less than three or four

artistes in exchange, and they would find that this would be most profitable, as the two characters would blend together and make a new attraction in kinematograph art.

It is not true that the different languages would be a drawback, as kinematography is the art of mimicry. This is proved by the many Englishmen who come out to Italy, and although they cannot understand a word of the language, nor do they speak it, yet they can make themselves understood by mimicry.

There would be great scope if the two countries joined together. As a matter of fact, they are the only two countries whose characters could be linked together. The German is too hard, and has no soft lines. The Frenchman is too boisterous, too excited, and his manner is so exaggerated that in many cases it becomes painful. The Italian, on the other hand, is a born mimic; but he must be calmed down. The Englishman is steady and calm; every movement is thought out—therefore the combination of English and Italian would be a wonderful one. I only live in hope of seeing my thoughts materialise. I shall only be too willing to give my humble opinion and suggestions to anybody who takes up this enterprise.

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IF I WERE THE EDITOR

How others would have run the "Motion Picture Studio" during its first year.

By FLORENCE TURNER

IF I had been the editor of the MOTION PICTURE STUDIO I should have run it on exactly the same successful lines as it has been run.

By GEOFFREY H. MALINS, O.B.E.

I ADMIRE the strategy and resource of the Editor in asking this question, but it is impossible for me to improve upon its present standard. I have not the bite of a Bernard Shaw, the cynicism of a Belloe, the grip of a Sabatini, the majestic style of Shakespeare, or the vision of Dickens, so I fail to see what good I could do.

But, on the other hand, perhaps I can convince myself that I am a Northcliffe—Why not? Others have—and failed.

Then again, why not a Beaverbrook? Ye Gods—why not?

But no, I must

... from the dizzy heights of transcendental power descend, into the abyssal depths of worldliness

I am a human being. Pure and simple—very.

An ordinary British Film Director. One of those mortals who, on many occasions are thought of at the last moment. Therefore as such, I will tell you what I would do if I were editor.

First of all, I would not fill my pages with such unbounded optimism—certainly not. *My* pages would breathe despair in all its horrible nakedness. Despair for our directors. Despair for our authors. Despair for our artistes; in fact, despair for anything British. My slogan would be "everyday in everyway we are getting worse and worse." Nobody would believe me, I know.

Then, again, I would devote a full page

every week to the names of the directors who patronise the Kinema Club. The half a dozen would have plenty of space to spare. But you never know. Others might turn up some day.

Then, for a change, on the back page I would state that all the companies had completed their casting, and *were casting for the next*. I feel sure that I should get a rise for being truthful, but I wouldn't take it.

I would have a page devoted entirely to the opinions various agents have of their artistes—and what the artistes think of them. What a rush there would be every Saturday morning!

Six pages would be allocated and headed as follows:—

"THE SECRETS OF THE STARS" or "THINGS SEEN AND UNSEEN."

"WHAT WE OWE AND HOW WE PAY IT."

"SMOKING ROOM STORIES AND HOW THEY ARE TOLD."

I could, of course, keep on indefinitely and tell you how I should edit your paper; but being a director I am an extremely modest person—and on second thoughts I would leave it as it is.

It started its life under the most unfavourable circumstances; the marvel of it is that it has pulled through, and for one so young it is wonderful. Its purely British policy is a credit to all concerned.

Continue your great work. God knows we want encouragement and help bad enough. We are fighting hard and fast against the walls of prejudice, but as surely as day follows night we shall break clear and triumph.

Sound co-operation is needed. Strength of purpose and oneness in despair—constructive thoughts and criticisms—whole-hearted support of each other—interchange of ideas and learning—financial support instead of financial starvation.

Then the status of the British Film Industry will take its place amongst the highest of our Empire, and a place of honour throughout the world.

By ADRIAN BRUNEL.

FRANKLY I cannot think of any fair criticism of the MOTION PICTURE STUDIO. Naturally I should like a bigger paper with more photographs, but I realise that such things can only be the reflection of a healthy, prosperous industry. However, you can help us towards prosperity and you are one of the few forces working to that end.

There is another line of propaganda which British directors would be most grateful if you would undertake, and that is the question of the prohibitive tax on negative which we are subject to when, having taken scenes abroad in order to get local colour and so improve our pictures, we bring the exposed stock back to England.

In regard to the pictures I have been taking in Morocco and Spain, the negative tax amounts to seven hundred pounds! I am informed that the object of this tax was to protect the home industry and that it was never intended to hit us in the way it does. *Very comforting!*

The arguments for the adjustment of this Act so that it does not affect British firms are obvious, and the loss of the Exchequer would be very slight, whereas the benefit to our producers would be very great indeed.

BILLIE BRISTOW

Press Agent

175, WARDOUR STREET
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SCENES FROM "A Prince of Lovers"

Gaumont's Film Version of The Romance of Lord Byron



Above : Lady Byron requests her husband to give up writing poetry.



Top Centre : Lord Byron and Lady Caroline.



Right Centre : Howard Gaye and his dog.

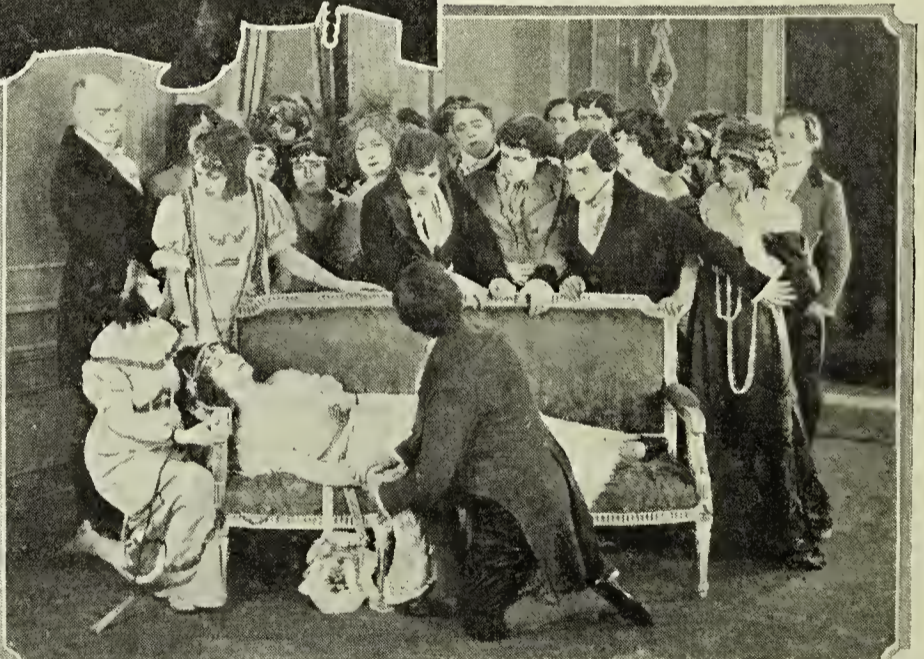


Lady Caroline pleads for a continuation of their liaison.



Above : Byron temporarily succeeds in firing his wife with some of the warmth of his own passion.

Below : Lady Caroline attempts suicide.



Lady Byron discovers Byron in the middle of a carousal.



Lord and Lady Byron separate in spite of the pleading of his half-sister, Howard Gaye as Lord Byron, Marjorie Hume as Lady Byron, Mavis Clare as Lady Caroline and Mavis Clare as Byron's half-sister in the latest product of the Gaumont Studios under the direction of Captain Calvert.

SCREEN VALUES

MEASURING UP THE WEEK'S PRODUCT

Long Odds.

Stoll—Starring Edith Bishop and A. E. Coleby—Supported by Mrs. E. W. Royce, H. Nichols Bates, Frank Wilson, Sam Marsh, Sam Austin, Fred Paul, Miss Grosvenor, Harry and Sam Marsh—Directed by A. E. Coleby—Scenario by A. E. Coleby—Photography by D. P. Cooper.

DOUBTLESS a popular story and picture, one which is a successful booking proposition, but from a technical point of view there are quite a number of small faults to be found.

The story is intrinsically episodic—in fact, there are two stories told by the film. It is with the story and the continuity that the faults are to be found.

As a director, however, A. E. Coleby does exceedingly well, getting the most out of his artistes and the material at his disposal.

There are some fine racing scenes, which are well worked up and exciting in the extreme.

The British screen has found a new star in Edith Bishop, who was the success of "Long Odds." Miss Bishop photographs wonderfully well, and is an actress of great ability. As the girl in this production she puts to shame the work of many of the American so-called screen stars. This is her first lead, but it should not be her last.

A. E. Coleby can always be depended upon to carry through a part in excellent style; his work in this film is no exception to the rule.

H. Nichols-Bates gives a satisfactory interpretation of the secretary.

Sam Austin has a part which gives him very little opportunity; he makes the best of it, however, and gets it over in a convincing manner.

Sam Marsh is good enough in the ordinary straightforward scenes, which only require not to look at the camera, but in the scenes that require acting he is useless, or nearly so. His riding in the racing scenes is exceedingly fine.

Mrs. E. W. Royce is very good as Mrs. Granville, Frank Wilson has only a small part, which demands little, while Fred Paul makes a fine villain of the characteristic type.

The story suffers as a result of excessive padding. The theme centres round a certain racing rule, which is unknown to most

people. This has been worked up and padded out by the inclusion of one or two subsidiary themes. The continuity is not good.

D. P. Cooper has secured some fine pictures of the racing. His photography is without fault throughout.

SUMMARY.

DIRECTION: Excellent.

LEADS: Admirable.

SUPPORTS: Good.

LITERARY: Story discontinuous, continuity patchy.

INTERIORS: Fine.

EXTERIORS: Well chosen.

LIGHTING: First class.

PHOTOGRAPHY: Remarkably good.

The Pauper Millionaire.

Ideal—Starring C. M. Hallard—Directed by Frank Crane—Scenario by Eliot Stannard.

DIRECTOR, scenarist, artistes, and cameraman seem to have conspired to make this one of the best Ideal productions yet offered. And they have succeeded. On the basis of an exceptionally interesting story, skilfully scenarised by Eliot Stannard, Frank Crane has built a photo-play in which humour, tragedy, and romance blend exquisitely. The director's work is of the highest merit; his master-mind is obviously behind every phase of the production, and his casting is excellent.

C. M. Hallard makes no mistakes. His characterisation is perfect because he evidences sympathetic insight into the emotions of Rye-Smith.

Unfortunately, the rest of the cast is not named. But each of these unnamed players submit performances that come right up to the general level of excellence.

Stannard has made a flawless scenario of a good novel, and the director has preserved his continuity with great care.

This is another British film that marks the undoubted superiority of our native cameramen. Throughout the production the photographic work is of the best description, and considerably augments the value of the film.

SUMMARY.

DIRECTION: Excellent.

LEAD: Brilliant performance.

SUPPORTS: Everyone an artiste.

LITERARY: Interesting story capably adapted.

PHOTOGRAPHY: Perfect.

LIGHTING: Very good.

INTERIORS: Well staged.

EXTERIORS: Aptly selected.

With Father's Help.

Pioneer—Starring Peggy Hyland—Supported by Gibson Gowland and Donald Searle—Directed by Peggy Hyland—Photography by Walter Blakeley.

THIS is one of the few straight comedies we have seen which contains laughs; it is entertaining enough for all. There are one or two minor faults, but on the whole the picture is a really excellent product. The comedy is not so much dependent upon the situations which arise: rather is it due to the work of the artistes.

Peggy Hyland is very good as the girl, and sustains her part in a natural and convincing manner.

Gibson Gowland does well as the father.

Undoubtedly the best performance of all is that given by Donald Searle. His mannerisms are sure of getting laughs.

Walter Blakeley's photography is good without containing any startling photographic innovations and novelties.

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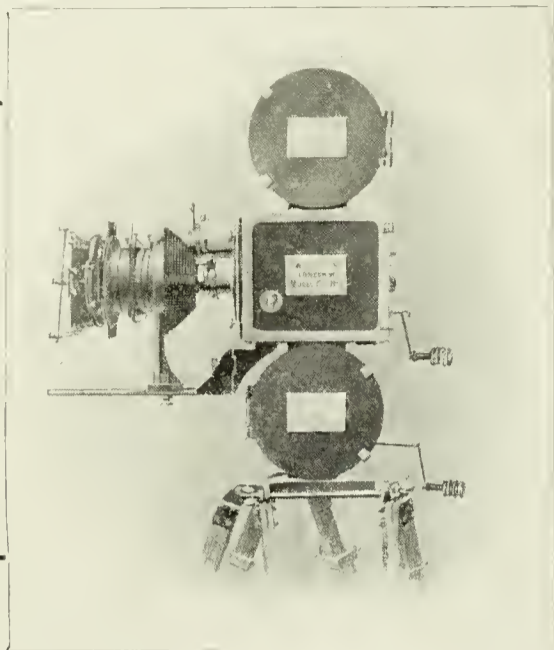
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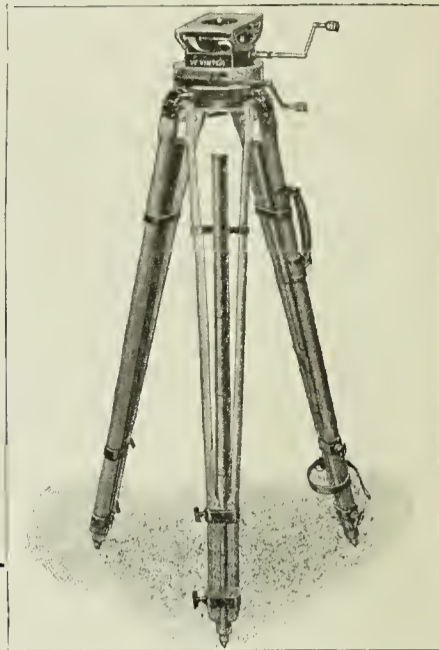


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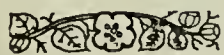
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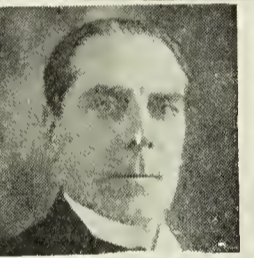


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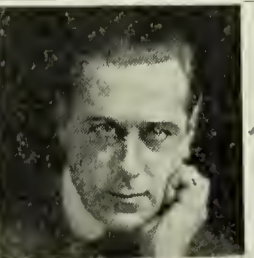


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STUDIO : Barker's, Ealing.
 FILM : "The Cause of All the Trouble."
 DIRECTOR : Edward D. Roberts.
 STARS : Flora Le Breton, George K. Arthur, Olaf Hytten.
 CAMERAMAN : Phil Ross.
 STAGE : Third week.

Alliance Film Co.

STUDIO : St. Margaret's, Twickenham.
 FILM : "Love and the Whirlwind."
 DIRECTOR : Harold Shaw.
 STAR : Clive Brook and Marjorie Hume.
 CAMERAMAN : Phil Hatkin
 STAGE : Fifth week.

British and Colonial.

ADDRESS : Hoe Street, Walthamstow.
 FILM : Historical subjects.
 DIRECTOR : Edwin Greenwood.
 STAGE : One a fortnight.

British International.

ADDRESS : Windsor Studios, Catford.
 FILM : "The Price of Silence."
 DIRECTOR : Fred Granville.
 TYPE : Five reel drama.
 STAGE : Starting.

British Super Films.

ADDRESS : Worton Hall, Isleworth.
 FILM : "The Faithful Heart."
 DIRECTOR : Fred Paul.
 STARS : Owen Nares and Lilian Hall Davis.
 CAMERAMAN : S. Blythe.
 TYPE : Drama.
 STAGE : Fifth week.

Davidson

FILM : Sporting drama.
 DIRECTOR : Arthur Rooke.
 CAMERAMAN : Leslie Eveleigh.
 STAGE : Starting.

Diamond Super Production.

STUDIO : B. & C., Walthamstow.
 FILM : "A Rogue in Love."
 STAR : Gregory Scott.
 DIRECTOR : Albert Brouett.
 CAMERAMAN : L. G. Egrot.
 STAGE : Third week.

Gaumont.

STUDIO : Lime Grove, Shepherd's Bush, W.12.
 FILM : "Rob Roy."
 DIRECTOR : Will Kellino.
 CAMERAMAN : A. St. Brown.
 TYPE : Historical drama.
 STAGE : Starting.

FILM : "The Life of Lord Byron."
 DIRECTOR : Capt. Calvert.
 STAR : Howard Gaye.
 CAMERAMAN : Basil Emmott and A. St. Brown.
 TYPE : Super production.
 STAGE : Cutting and assembling.

George Clark Productions.

ADDRESS : 47, Berners Street, W. 1.
 FILM : "Fox Farm."
 DIRECTOR : Guy Newall.
 STARS : Guy Newall and Ivy Duke.
 STAGE : Second week.

Hardy.

ADDRESS : 13, Gerrard St., W.1.
 FILM : "The Adventures of Billy Bunter."
 TYPE : Comedy Series.
 STAGE : Casting.

Hepworth.

STUDIOS : Walton-on-Thames.
 FILM : "A Sister to Assist 'Er."
 DIRECTOR : Cecil Hepworth.
 STAGE : Starting.

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STUDIO MANAGER : F. A. Kendrick.

STAGE MANAGER : F. G. Knott.
 FILM : "A Pauper Millionaire."
 DIRECTOR : Frank Crane.
 STAR : C. M. Hallard.
 STAGE : Completed.

FILM : "A Bill of Divorcement."

DIRECTOR : Denison Clift.
 STAR : Fay Compton.
 STAGE : Second week.

International Artists.

ADDRESS : 57, Shaftesbury Av, W.1.
 FILM : "The Lark's Gate."

J. Stuart Blackton.

ADDRESS : Bush House, Aldwych W.C.
 FILM : "Love's April."
 STAR : Georges Carpentier.
 DIRECTOR : J. Stuart Blackton.
 STAGE : Starting shortly.

Masters.

ADDRESS : Weir House, Broom Road, Teddington.
 FILM : One reels.
 DIRECTOR : H. B. Parkinson.
 STAR : Sybil Thorndike.
 CAMERAMAN : Theodore Thumwood.
 TYPE : One reels.
 STAGE : Scheduled.

Progress Film Co.

ADDRESS : Shoreham-on-Sea.
 FILM : "Little Miss Nobody."
 DIRECTOR : Wilfred Noy.
 CAMERAMAN : Si Mumford.
 STAGE : Fourth week.

Quality Films.

ADDRESS : Thornton House, Clapham Park.
 FILM : Pan stories.
 DIRECTOR : George A. Cooper.
 CAMERAMAN : Randal Terreneau.
 TYPE : One reels.
 STAGE : One a week.

Stoll.

ADDRESS : Temple Road, Criklewood.
 STUDIO MANAGER : J. Grossman.
 FILM : "Running Water."
 DIRECTOR : Maurice Elvey.
 CAMERAMAN : J. J. Cox.
 STAGE : Nearing completion.

FILM : "Diek Turpin's Ride to York."

STAR : Matheson Lang.
 DIRECTOR : Maurice Elvey.
 STAGE : Scheduled.

Welsh Pearson.

ADDRESS : 41-45, Craven Park, Harlesden, N.W. 10.
 FILM : "A Sailor Tramp."
 STAR : Victor McLaglen.
 DIRECTOR : F. Martin Thornton.
 CAMERAMAN : Percy Strong
 STAGE : Thirteenth week.

FILM : "Wee Maegregor's Sweet-heart."
 STAR : Betty Balfour.
 DIRECTOR : George Pearson.
 CAMERAMAN : Emile Lauste.
 STAGE : Fourteenth week.

Walter West Productions.

FILM : "Son of Kissing Cup."
 DIRECTOR : Walter West.
 STAR : Violet Hopson.
 STAGE : Nearing completion.

Zodiac.

FILM : "Walter Wants Work."
 DIRECTOR : Tom Seamore.
 STAR : Walter Forde.
 CAMERAMAN : M. Rednap.
 STAGE : Third week.

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 GRANGER-BINGER, Haarlem, Holland. London Office : Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone : Gerrard 1081 and 1728. Telegrams : Exclugrang, London.
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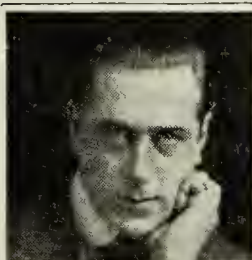


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Vol. 2 No. 53

Getting the Focus

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June 10, 1922

Three Alternatives.

THAT the position of the British producing industry is really serious is now generally recognised *within* the industry: those *outside* must be made to appreciate the same fact. As things now stand there are three alternatives: afford national support to this national industry; let it die; allow American or German financiers to commandeer it. They are the alternatives, and in any case they are the concern not merely of the industry, which is only a section of the community, but of the State itself. And it is up to the State (the Governmental departments being its executive officers) to take a definite attitude in the matter that will determine clearly which of these three alternatives it is prepared to adopt.

* * *

A Chance for the Government.

HERE is a powerful State adjunct and the nucleus of an extensive and prosperous industry—what will the State do with it? It is the hall-mark of true statesmanship to increase the industry and prosperity of the State—will our present decrepit Government set the seal on its self-admitted incompetence by allowing what has become the third industry in America to die of malnutrition in this country? Or, as we have suggested, it is quite conceivable for foreign film manufacturers to indulge in a course of peaceful penetration until the industry passes out of the hands of Britishers and England becomes a branch office of Los Angeles or Berlin. Should this happen, we do not think members of the kinema profession would be the losers so much as the State. Work would be provided by these American invaders for British artistes and technicians, while the financial results of this exploitation of British scenic values and historic associations would be diverted from the State's coffers to those of America.

* * *

American Advantages.

IT then resolves itself down to this: Will the State, to avoid the foregoing contingencies, give substantial support to an industry that, besides possessing potent possibilities of becoming a great revenue-producing concern, is also the supreme factor in social life for contributing to the common weal of the British peoples, of preaching pro-British doctrine, and of controverting the stealthy and sinister policy of Americanising the world that American pictures are capable of? There are several ways of doing this. We will mention two: (a) a direct State subsidy

to the British film producing industry; (b) an indirect subsidy in the form of a concession in the Entertainment Tax to those exhibitors whose exhibitions include a certain percentage of British films. Such assistance would enable British films to be offered to exhibitors at a price that more nearly approximates the price for which American films can be secured. American films can be obtained by exhibitors at about on an average of one-quarter the cost of native products. This is due to the fact that long before these films had reached this country they had made, in America, more than enough money to

~~~~~

¶ When things are bright it is beautifully easy to be brave and strong—it may be true that most folks are merely strong for want of test.

But now you are right up against it. How do you feel? Are you getting pannicky? Are you keeping strong and brave? Only those who are made of the real right stuff will struggle through the darkness to the dawn.

¶ So that the Analyst—Circumstance—is putting the acid-test to the calibre of people and will discover their true worth

~~~~~

cover their cost of production and distribution, and also because they are passed into this country at a very low tariff.

* * *

The Fallacy of a Tariff.

IT has been suggested that what would solve the problem would be a stiff tariff on imported films. *It would not.* Tariffs are ineffective and have a distinctly boomerang effect. And a very stiff tariff on American films is at once a sign of cowardice and the technical inferiority of British films. American tariff on British films is about level with British tariff on American films. We both start dead

level. At least in the fiscal sense. Where we are severely handicapped is in the quality of our products. The British industry has got to get its head out of the sand. It must face the bitter truth that in the past the overwhelming majority of its films have not been worthy of subsidising or capable of competing. The hope for the future, then, depends on the industry vastly improving its products (this is not dependent on money, as Graham Cutt's excellent production "The Wonderful Story" proves) and in the State giving adequate support to a native industry.

* * *

Expert Knowledge.

OF course, it is only natural to expect the film "experts" of the lay press to write upon subjects they know nothing of, but the choicest specimen of film wisdom comes from the pen of a Walter Bayes, who writes in the *Morning Post* on "Art and the Film." He says: "... when shown 'by our ultra-rapid camera' (why must these lovely things always be sullied by cheap wit)." Mr. Bayes can see a joke in "ultra-rapid," but if he only knew more of the subject on which he wrote he would not need us to tell him that the slow motion pictures are taken by a camera the mechanism of which causes the negative to go through at an ultra-rapid rate.

* * *

Another Birthday

NOR was ours the only birthday. Exactly twenty-nine years ago cinematography made its debut. In May-June of 1889 the first motion pictures were shown by the late W. Friese-Greene and Edison in the same year entertained visitors to the World's Fair Exhibition in Chicago with an exhibition of kinema films. The first public exhibition of motion pictures in Great Britain was on February 20, 1896, during a concert given to the students at Finsbury Technical Institute. The first company to commence producing film plays in a studio was that formed by Mr. Paul at Muswell Hill, a few months after the debut of his "Animatograph." Shortly afterwards Cecil Hepworth, who is still one of our leading directors, followed suit at Walton-on-Thames, as did the Vitagraph Company in America. While thus being retrospective, it may be worth recording that the great journalist George Augustus Sala described the first British show of films as "a magic lantern run mad with method in its madness."

KINEMA CLUB'S FIRST PRODUCTION

Edgar Wallace Story to be Directed by Club Chairman

This week we are in a position to make an announcement which we feel sure is of interest to the Industry as a whole and to the producing profession in particular. It is that the first Kinema Club production has already been cast, and work has been commenced on the initial scenes, which are now being made at the Davidson Studio at Walthamstow.

This production is a fine example of the spirit that exists in the British studios. It is the combined effort of artistes, producers, manufacturers, directors, scenarists, and cameramen. By the co-operation of all sides of the profession it has been possible to start work on what should be one of the best English pictures ever made. The cast is an exceptionally strong one, and one which few producing firms could afford to include in the one ordinary production. It is only because the artistes are giving their support that it has been possible to assemble such a fine list of names in the one film.

The picture has the advantage of being adapted from a popular story by a popular author. "The Crimson Circle" is the title of the film, and it is from Edgar Wallace's serial story which ran for many weeks in the *Daily Express*. Pat Mannock, who has been responsible for many of the scenarios of the Broadwest and Hepworth successes, has written the scenario.

George Ridgwell, director of the second Sherlock Holmes series, "The Pointing Finger," "A Gamble in Lives," "The Knight Errant," "The Sword of Damocles," and many other British films, and who, in addition, has worked as scenarist and director in the American studios of Vitagraph, is to direct the film.

I. B. Davidson has put his studio and lighting apparatus at the disposal of the company, and has offered to pay personally for the expense of the electricity required for lighting. From the Davidson studios many of our biggest British successes have originated, perhaps the most famous being "The Call of the Road."

As an indication of the good will of the various Trade sections of the profession, it is interesting to note that on behalf of Kodak Ltd. Ernie Blake has promised to donate 5,000 feet of negative already perforated for the production; M. Berman, the well-known kinema and theatrical costumier, of 18, Green Street, Leicester Square, has agreed to lend all the costumes that will be required; and the County Film Co. (underneath the Kinema Club at Great Newport Street) has kindly consented to do all the dark-room work free.

The artistes in the cast are all well-known and popular stars.

Madge Stuart, the Stoll artiste, has played

in many British films, some of the more prominent ones being "A Gentleman of France," "The Passionate Friends," "Gwyneth of the Welsh Hills," "The Amateur Gentleman," "A Question of Trust," and "The Tavern Knight." The fact that she is playing Thalia Drummond in "The Crimson Circle" is another reason why the film should be a success. Eva Moore, wife of the late H. V. Esmonde, and famous for her stage work, has appeared in "The Sword of Damocles" and "The Law Divine," two British film productions. She appears as Prudence Beardmore in "The Crimson Circle," Robert English, star of "The Fruitful Vine," appears as James Beardmore. He is a striking type of artiste, and is rapidly becoming popular with the picturegoers. Rex Davis, one of the most popular juvenile leads on the English screen, is appearing as Jack Beardmore. Since demobilisation Mr. Davis has played in "All Sorts and Conditions of Men," "Pride of the Fancy," and many other successes, some of which have not yet been seen by the public. Before the war he was a very popular screen star, and was seen in many of Florence Turner's productions. Fred Groves, who plays Detective-Inspector Parr, was one of the artistes who played in the old London Film Company successes. More recently, however, he has been seen in "Master of Craft" and "Squibs." Sydney Paxton plays Harvey Froyant, Lawford Davidson Raphael Willings, and Clifton Boyne Derrick Yale.

There still remain a number of rôles to be filled, and the names of the artistes selected will be announced in due course.

Eille Norwood and Hubert Willis will be seen in interesting scenes after the style of the Sherlock Holmes series, and there will be a fancy Dress Ball involving over 200 artistes. This will be held either at night or during one Sunday—preferably at night—and it is intended to use every Club member available in this scene. The idea is for both star artistes and small-part players to take part in the ball scenes, and it is for this reason that all who are willing are requested to hand in their names to the Secretary.

It will be seen that the Kinema Club's first production should be a real winner—it is after the style of the "Four Just Men" story which George Ridgwell also scenarised and directed, and Stoll's "Four Just Men" has been a fine booking proposition to the renter and an excellent box-office attraction to the exhibitor.

In order to give every renter in the Trade an equal chance, the Committee has decided not to accept offers that have been made by certain renting concerns, but to announce publicly that the U.K. rights of the Kinema Club production, "The Crimson Circle," is in the open market, and that the best offer made will secure it. Needless to say, with such a story, cast and unique facilities, this production should be an unparalleled success for all concerned.

LATEST.

As we go to press we hear that Madge Stuart is ill with diphtheria in a French hospital, and will probably be unable to play in "The Crimson Circle." If this is so the Committee will be on the look-out for another artiste to play the important part of Thalia Drummond.

VALUE OF NAMES

by ARTHUR MacARTHUR

I have read with interest Rupert Crew's article "Nothing Doing," and have had the same experience with regard to original scripts; but with his reasons for the persistent refusal of these, I cannot agree.

I admit that story-writing and scenario-writing are entirely different, and for this very reason I question if established writers of fiction are the only people capable of turning out suitable work for the screen. Many very successful works of fiction are quite unsuitable for the silent drama, which calls for action rather than fine phrases.

In any case, why should scenario editors turn down all efforts except those of "experienced writers of stories"? If a story has a good screen value, what does it matter who wrote it? A director who is fortunate enough to get the kind of scenario he is looking for, is not likely to investigate the literary antecedents of the author before acceptance.

There are directors, alas! who do not want stories. As a writer of short comedies, I have been in touch with several of these gentlemen, who ask for a more or less connected string of incidents whereon a particular star may hang a number of (alleged) laughter-raising stunts.

But, whatever kind of stuff is desired, the merits of a script ought surely to receive consideration, whether the writer be an "untrained amateur" or not.

Literary editors do not, as a rule, "choke off" new writers, provided their contributions are deemed worthy of consideration. The supply of experienced writers would soon be exhausted if they did. Why, then, should scenario editors do so?

FOR SCENARISTS

RETROSPECTION in photoplay writing should be avoided, says the *Photodramatist*, for the reason that it is confusing to the audience, as it is just beginning to find interest in the story for its trend of thought to be interrupted by an entirely new story. However, it is permissible to use retrospection when it is impossible to construct a photoplay without it. In that case, it should be very brief. It is also inadvisable to resort to dreams and visions, although, in a few instances this has been done with some degree of success. These examples, however, are very rare.

Comedy is more difficult to write than drama for the same reason that the short story is harder to construct than the novel—the time in which a given purpose must be accomplished is more limited. This fact renders it imperative that a comedy contains many more situations per reel than drama, and each bit of action must count either for a laugh or for working up to a laugh. Also, on account of the limitations of time, the subjects that are suitable for treatment are limited, and that makes it hard to construct comedies that are original.

Sub-titles should not be included in the synopsis of a story. That is the work of a professional title writer. However, if you can help some particular situation by the use of a spoken title, inserted in the form of conversation, use it, as it not only helps the scene, but also the characterisation. The greatest care should be exercised, however, that the spoken subtitles are not overdone. They must be very short and concise.

High Lights

Intimate Studio Gossip

Last Friday I lunched with Peggy Hyland, and four hours later saw her off for Tripoli, whither she goes to star in "The Price of Silence," which Fred Le Roy Granville is directing for British International. Miss Hyland is naturally elated over the success that has attended her first attempt at film direction. She tells me that her hope in the future is to make a name for herself as a director as well as a star. And I wish all the luck that is possible to our British woman director.

Talking about lunching reminds me that yesterday I dropped in at Quality Corner and had an excellent hot-weather lunch with some fellow journalists. This little restaurant specialises in salad sandwiches, and I might add that the cooling drinks and refreshing ices will continue to tempt me to 23, Gerrard Street during this Californian weather.

Frank Fowell writes:—"A collection is being made in aid of the widow of the late Bannister Merwin, who served the Industry so well for the past twelve years. I recognise that this is not a propitious moment for such a collection in view of the widespread distress in the Trade. At the same time, I think there are many who will want to associate themselves with this particular fund, and I shall be very glad to acknowledge even the smallest sum." Subscriptions may be addressed to Mr. Fowell, at 17, Green Street, London, W.C.2.

For his production of "Rob Roy," Will Kellino has enlisted the expert help of the Dukes of Atholl, Montrose and Argyle. All furnished information and the two latter have given permission for scenes to be taken on their estates. Valuable information on dress and customs of the period has also been given by Mr. Curle, director of the National Scottish Museum, Edinburgh; Mr. Calendar, director of the Antiques Museum, Edinburgh; and Mr. Core, director of the National Portrait Gallery, Edinburgh. Another leading authority consulted was Charles Whitelaw, one of the leading Scottish authorities on armoury and Highland costume, who will act as expert adviser throughout the production of the film, and has already taken up his headquarters at

Aberfoyle. Some idea of the lavish manner in which "Rob Roy" is to be staged can be gleaned from the contract that Gaumont has entered into with Cowieson and Co., of Glasgow. This company has been commissioned to erect a baronial castle, also a church and many other buildings. It seems that Gaumont does not intend doing things by halves.

Ideal Films gave a luncheon at the Hotel Metropole on Tuesday last to welcome Constance Binney to these shores. Miss Binney has been engaged to play lead in "A Bill of Divorcement" with Fay Compton.

TALK ABOUT YOURSELF!

In other words ——— Advertise.

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This picture is the first of a series of Denison Clift Art Productions, and the reason for the inclusion of a well-known American star in the cast is to give the picture a more marketable value in America.

The part Miss Binney will play is that of Sydney Fairfield, which was described by Denison Clift as *the* part in the film. The stage version is to be as near as possible followed in the screen version, except that one reel will be devoted to working up the incidents before the play starts, this practically amounting to a prologue. It, however, seems very strange to me that Ideal had to go to U.S.A. to find an actress for this part, especially as Ideal appeared to have satisfied itself with a certain well-known actress.

A testimony to the clever concealment of the camera whilst taking street scenes at St Albans during the filming of "The Cause of all the Trouble" (the Albanian Film Company's first production) was given by a tram conversation overheard by George K. Arthur, who is co-starring in that film with Flora le Breton, whilst returning to London the other day. Two dear old ladies were talking of their day's experiences, when one related how on passing Jones, the drapers, a very well dressed, pretty little slip of a girl was arrested by a policeman for shop-

lifting. What actually happened was that the two ladies had seen Flora le Breton playing the part of Mrs. Jimmy Rodney for the film. As arranged, Flora linked her arm in that of a policeman, mistaking it for that of George K. Arthur, the Mr. Jimmy Rodney in the film.

After spending a short holiday in France, A. Bromley Davenport has returned and is now back in the New Forest, where he is playing the part of Wetherell, the poacher, in the new George Clark film, "Fox Farm." Davenport once more plays the part of father to Ivy Duke, who appears as the heroine.

H. B. Parkinson tells me that on Monday Challis Sanderson will make the first of a series of one-reel versions of George R. Sims' poems. This series will be completed when twelve pictures have been made. Sanderson's production is to be called "Billy's Rose," and the casting should just about be completed by the time this note appears in type. The series of one-reel Sybil Thorndyke features have now been completed.

Fred Wright, who has foresaken the film business for a short time in order to make his appearance in his new revue, "Tit-Bits," on tour, returned to play in London on Monday evening last. About twenty of Wright's film friends went to see him in the revue, and the remarks between his friends sitting in the stalls and this indefatigable little comedian kept the rest of the audience in shrieks of laughter. Wright says he wishes his fellow artistes would visit each theatre where he plays.

Before sailing for America Kenelm Foss called in to see me. He is looking much better—he has had a very bad time, being in the hands of the doctor with pneumonia. His plan is to endeavour to open the American market for his forthcoming productions, and if Ken cannot do this, who can?

Megaphone

Where they are and

NEWS OF ALL THE CURRENT

Jack McDonagh is directing for Irish Photoplays.

Lilian Douglas is playing in the new Davidson film. (Jay's booking.)

Mavis Clare is playing lead in the new Progress film, "Little Miss Nobody."

Stanley McCarthy is in the Gaumont "Rob Roy" company, playing MaeAllister.

Eva Llewelyn is playing Rob Roy's mother in the Gaumont screen version of "Rob Roy."

Challis Sanderson is directing some of the new Sybil Thorndike one-reelers for Masters.

Eric Leighton is appearing in "Brown Sugar," as Crowbie Carruthers. (Jay's booking.)

Malcolm Tod is playing for Stoll in "Diek Turpin." He plays juvenile lead in this production.

Henrietta Watson is with British Super in an important rôle in "Brown Sugar." (Jay's booking.)

Stanley Mumford is photographing "Little Miss Nobody" for Progress, and is technical adviser to the company.

Alban Atwood has not been appearing in the new Peggy Hyland comedies as has been previously announced.

Constance Binney is to play Sydney Fairfield in the new Denison Clift-Ideal production, "A Bill of Divorcement."

Margaret Halstan is playing her original stage rôle, that of Lady Honora Nesbitt, in the new British Super "Brown Sugar." (Jay's booking.)

DO YOU KNOW?

THE name of the British director who is to make films for a German firm in Berlin? And—

If he is taking a company of British artistes with him?

Whether it is true that Madge Stuart is ill in hospital in France?

Why Ideal substituted Constance Binney for Flora le Breton in "Bill of Divorcement"? And—

Whether this is the right way to treat native talent? And—

What Flora le Breton is going to do about it?

When J. Stuart Blackton is going to begin his Carpentier film? And—

Why all the mysterious delay?

If the Club cricket match was a failure?

That Max Freeman has closed down his agency at 2, Soho Street?

How much Sid Jay won on Captain Cuttle?

Molly Wynne is with Progress in "Little Miss Nobody."

Will Kellino is up in Scotland working on "Rob Roy," for Gaumont.

Olive Sloane is playing in "Little Miss Nobody," for Progress.

Edwin J. Collins has been directing "Jane Shore," for Master Films.

Tom Morris is appearing as Sandy the Biter in "Rob Roy," for Gaumont.

Vera Wilkinson is playing in Walter Forde's latest "Walter Wants Work."

Evelyn Brent is playing Dolores in the new Adelque Millar film, "Pages of Life."

Harry Worth supports Sybil Thorndike in the new Master subject, "Bleak House."

Norman Page is playing a leading rôle in "Diek Turpin's Ride to York," for Stoll.

Dora Gregory is playing the aunt in the new Clift-Ideal film, "A Bill of Divorcement."

Louis Hampton plays Miss Gibson in the new British Super, "Brown Sugar." (Jay's booking.)

Cyril Dane is appearing in "Brown Sugar," for British Supers, as Mr. Edmundson. (Jay's booking.)

John Alexander figures as the fanatical milkman, Mr. Bose, in "Fox Farm," for George Clark.

Challis Sanderson is easting for the first of a new series of Master subjects. It is called "Billy's Rose."

Matheson Lang was secured to play lead in "Diek Turpin's Ride to York," for Stoll, through Jay's Agency.

Vivian Gibson has been engaged to play in the new B.A.T. production, which is to be made in Germany.

Eric Lewis is taking the rôle of the Earl of Knightsbridge in "Brown Sugar," for British Super. (Jay's booking.)

Elsie Prescott and her husband are to make a film of their own in which Miss Prescott will play seven different rôles.

Tony Fraser has been engaged for Donald Crisp's production, and is also to play the principal Bow Street Runner in "Diek Turpin's Ride to York," for Stoll.

Kinchen Wood, who is now staying at 1, Wymering Mansions, Elgin Avenue, Maida Vale, is responsible for the scenario of the new Davidson film now in course of production.

KENELM FOSS

c/o CURTIS BROWN,

116, WEST 39th STREET,
NEW YORK CITY.

Fred Le Roy Granville arrived in Tripoli on June 1.

H. B. Parkinson directed "Bleak House," for Masters.

Betty Doyle has been playing for Masters in "Bleak House."

Booth Conway plays in the new Master subject, "Jane Shore."

Madge Tree has been appearing with Masters, in "Bleak House."

Gordon Hopkirk has been playing in "Jane Shore," for Masters.

Ivan Berlyn has been playing in "The Merchant of Venice," at the Master Film Studios.

D. R. Overal-Hatswell has been playing in Maurice Tourneur's Goldwyn production, "The Christian."

Glady's Harvey is with British Super playing Mrs. Cunningham, in "Brown Sugar." (Jay's booking.)

Cecil Humphreys has just finished work in "Cairo," and is now with Stoll in "Diek Turpin's Ride to York."

Harry Millarde, director of "Over the Hill," arrived in England this week to make "If Winter Comes," for Fox.

Isobel Elsom has been secured through Jay's Agency to play lead in Stoll's new production, "Diek Turpin's Ride to York."

Sybil Thorndike appears in the leading rôles in the new Master subjects, "A Merchant of Venice," "Bleak House," and "Jane Shore."

WHAT THEY SAY

"A SOUND, sensible producing firm can make 30 per cent. profit on its pictures."—ANDREW SOUTAR.

"There are no snobs in film-land."—G. A. ATKINSON.

"Many film directors firmly believe that the best way for a man to adopt with a maid is the way of the caveman."—FENCING LANE.

"D. W. Griffith is far more important to the Kinematograph Trade than all the artistes put together."—*Pall Mall*.

"The Kinematograph steps in to-day where angels fear to tread."—*Morning Post*.

"There are many wails in Wardour Street."—*Stage*.

"It is more difficult to be funny on the screen than on the stage."—LESLIE HENSON.

"Donald Crisp; a film director, who apparently suffers under a too-exalted sense of his own wisdom and importance."—*Stage*.

"Stage acting is far broader in its methods than screen acting."—LESLIE HENSON.

what they are doing

MOVEMENTS OF STUDIO PERSONNEL

Bert Wynne directed "Never Too Late to Mend" for Masters.

Evan Thomas is with Progress in "Little Miss Nobody."

Alfred Moses is in Ireland photographing for Irish Photoplays.

Simon Stuart is playing in "Little Miss Nobody," for Progress.

Jack Cox is photographing "Dick Turpin's Ride to York," for Stoll.

Sydney Paxton is playing in "Little Miss Nobody," for Progress.

Owen Nares is playing in "Brown Sugar," the latest British Super offering.

Dounia Shirley is to play in the new B.A.T. production to be filmed in Germany.

Lilian Hall Davies is playing lead in the new British Super Production, "Brown Sugar."

Georgie Turner has been especially engaged to play in the new Davidson sporting drama.

James Reardon has been playing in the new Progress production, "Little Miss Nobody."

Leslie Gordon is responsible for the scenario of "Dick Turpin's Ride to York," the new Stoll film.

Cyril Smith is up in Scotland assisting Will Kellino with the direction of "Rob Roy," for Gaumont.

Wilfred Noy is to direct "Rogues of the Turf," for Progress shortly. He is at present making "Little Miss Nobody," for that firm.

Grahame Cutts is casting for a new production.

Montague Rednap has been photographing for Walter Forde.

Bernard Dudley is directing for Rainbow Comedies.

J. Stuart Blackton starts work shortly on "Love's April."

Marie Illington is playing in "Little Miss Nobody," for Progress.

Nicolette Desmonde plays in "Little Miss Nobody," for Progress.

Walter Forde has completed "Walter Wants Work," for Zodiac.

E. J. Collins is directing "The Lady of the Camelias," for Masters.

Stewart Rome is playing opposite Violet Hopson in "The White Hope."

Walter West has now started work on the direction of "The White Hope."

Albert Brouett is directing "A Rogue in Love," for the Diamond Company.

George A. Cooper, director for Quality Films, has vacated the B.P. Studios.

Olaf Hytten has completed work in "The Cause of All the Trouble," for Albanian. He is neither going to the continent or playing for Gaumont.

Pauline Johnson has been playing for Maurice Fournier in "The Christian."

Bobbie Andrews is appearing in the new Progress production, "Little Miss Nobody."

Phil Ross is photographing "The Crimson Circle," the first Kinema Club production.

Harold Shaw has practically completed "Love and the Whirlwind," for Alliance.

Lewis Gilbert is playing an important rôle in "Dick Turpin's Ride to York," for Stoll.

Kenelm Foss is going to America to arrange for the distribution of his new films.

Violet Hopson is starring in the new Walter West production, "The White Hope."

Joe Rosenthal is photographing the first Kinema Club production, "The Crimson Circle."

F. Martin Thornton has now nearly finished "A Sailor Tramp," for Welsh Pearson.

Maurice Thomson is to play for Gaumont in "Rob Roy."

Mary H. Alroyd is with Progress in "Little Miss Nobody."

Sybil Thorndike is playing in a series of one reels for Masters.

James Lindsay is playing in "Little Miss Nobody," for Progress.

C. Ransell is with Progress, playing in "Little Miss Nobody."

Leigh Goode has taken a bungalow on Thames Ditton Island.

Ann Trevor is playing lead in "A Rogue in Love," for Diamond.

D. J. Williams is playing in the Progress film, "Little Miss Nobody."

Margo Armstrong is playing in "Little Miss Nobody" for Progress.

Sidney Blythe is photographing "Brown Sugar," for British Super.

Collette Brettel is now appearing in "Little Miss Nobody," for Progress.

Fred Paul is directing "Brown Sugar," for British Super, at Isleworth.

Robert Dykes, the cameraman, is back from West Africa, where he has been filming a scenic.

Henry Victor is with Ideal in the new Denison Clift production, "A Bill of Divorcement."

Ward McAllister is with Masters in "Never too Late to Mend," and "The Lady of the Camelias."

FLASH BACKS

He has half done who has made a beginning.—HORACE.

The road of By-and-By leads to the town of Never.—SPANISH PROVERB.

The sun passeth through pollutions and itself remains as pure as before.—BACON.

No man is free who is not master of himself.—EPICTETUS.

The proper study of mankind is man.—POPE.

Affection is the final and most precious reward any man can win.—MARK TWAIN.

People who love downy peaches are apt not to think of the stone, and sometimes jar their teeth terribly against it.—LYTTON.

It's well we should feel that life's a reckoning we can't make twice over.—ELIOT.

The greatest things are shown, not said.—RYND.

That noble minds keep ever with their likes.—SHAKESPEARE.

There is nothing little to the really great.—DICKENS.

TRADE SHOW GUIDE

THERE are two British productions due for showing this week. One is, "UNCLE DICK'S DARLING,"

which was adapted from the play by Henry J. Byron and directed by Fred Paul.

George Bellamy and Athalie Davis play the leading rôles.

Trade show tickets can be obtained from Anchor Films, 161, Wardour Street.

TRADE SHOW: on Monday, June 12, at the Shaftesbury Pavilion, at 11.30 a.m.

* * *

Arthur Rooke is responsible for the direction of the new Davidson production,

"A BACHELOR'S BABY,"

which was adapted from Rolf Bennett's well-known novel.

Malcolm Tod plays lead and in the supporting cast are Tom Reynolds as Capt. Rogers, Haidee Wright as Miss Fisher, Constance Worth as Peggy Woodward, and Maud Yates as Mrs. Prowse.

Trade show tickets can be obtained from Butcher's Film Service, Camera House, Farringdon Avenue, E.C.4.

TRADE SHOW: On Thursday, June 15, at the New Gallery Kinema, at 11.15 a.m.

Consult . . .
W. CLARKSON,
THE COSTUMIER,
 14 & 43, Wardour Street, W.
 'Phone; Gerrard 612.

THROUGH FRENCH EYES

E. Fletcher-Clayton continues his interesting comments on the inter-connection of British and French films and artistes

Possibly one of the greatest mistakes ever made in the film industry is that of trying to make an "international" film; by which is meant a film which shall please the greatest possible number of kinemagoers of each nationality and in each country where the film is destined to be shown. Frankly, it cannot be done. One may take a story of world-wide reputation and make a film from it with, say, three French artistes, three British artistes, three American artistes, and three from Central Europe.

When the film is finished and comes to be presented, the British kinemagoer will probably dislike the acting of the Central European artistes, the Italian kinema patrons will be unable to appreciate the British actors, the French audiences will not understand the American players, and so on. I know of only one French film in which this has been seriously attempted, and the result is deplorable. In trying to please everybody at one and the same time, everyone is doomed to disappointment. Incidentally, the British artistes look quite "out of the picture."

On first thoughts one would think that an artistic alliance between our nearest foreign neighbours and ourselves would, in terms of art, and possibly of business, be almost inevitably successful. In view of the occasional and successful French films in which British artistes have appeared, it is pleasurable to think so. But dreams must give way to reality, and the truth must be faced; this is that such a combination has not the possibility of success that one is tempted to suppose. Were this not, very unfortunately, a fact, the many attempts which there have been before and since the war to establish Anglo-French film-producing concerns would have borne fruit.

As it is, all these schemes lie "on paper." I personally know of one, most happily conceived, which has rested like this for years. On the French side the man who is probably the soundest film exploitant of the day was named as head, the French director was one whose latest film is now receiving the applause of British kinemagoers; land for erecting studios was partially acquired, together with a chateau, not very far from Paris; and a certain sum of money was provisionally guaranteed on each side. Yet things got no further, I can prove every word of what I am writing, for not only have I read the prospectus but have seen the contract of one of the parties mentioned. The general explanation for the holding-up of this and many other schemes of a similar kind, is that ready money was not forthcoming; but I am tempted to think that there are deeper reasons than that which account for the checking of such apparently good enterprises.

Why hastily suppose that a fusion between

Anglo-Saxon and Latin temperaments can exist? The element for bringing the two together is Art. The Latin temperament is not at all like the British, and the Frenchman thinks in an entirely different way. Final reason may sometimes, but not necessarily, be the same; but the process of reasoning by and between the peoples of the two countries differs as chalk does from cheese. So in matters of art, matters so arbitrary, and in film production in particular, how is one to arrive at perfect understanding?

The very fact that a French film has to be "edited to suit the British market" is proof of this statement. Why, if temperament does not enter largely into the matter, has anything to be changed but the language of the sub-titles? In what does this editing of foreign films consist? It is an endeavour, consciously or unconsciously, to eliminate all the most striking national characteristics (other than settings and costumes, which cannot, of course, be changed) which the film may possess. In other words, to mould it, if possible, as much to what is known as "British taste" as the case will permit. Difference in temperament accounts for this: difference in mental outlook, difference in taste.

The British artiste who works abroad, and especially in a Latin country, invariably remains uninfluenced by his new surroundings. His British insularity is like armour which no foreign influence, no foreign film director, can penetrate. The internationality of Art, for once, finds itself distinctly at a discount; and particularly so in the case of a British artiste in France or Italy. There is not the slightest question about the true cordiality between the people of either

ration, they who meet in the trade; the stumbling-block is the difference in mental understanding.

Last year, a certain very well-known and highly appreciated British star artiste, beloved by a large section of British kinema patrons, went abroad to play in a film starring himself and a French artiste, and directed by a Frenchman. The idea was to make something approaching an "international film, or, at any rate, an "Anglo-French" production. But, I have it from the mouth of the owner of the Continental and American rights, that the hardest place in which to sell that film was England! The film is good and is being successfully shown in France, Belgium, Holland and elsewhere; perhaps more on account of the French star than anything else. For months no British film dealer would look at it, so to speak. Why? The chief reason is probably this question of temperament. Even the British star failed to "pull the film over" for his own country!

If this is the "artistic experience" of a British film star artiste abroad, and afterwards at home; what hope can the smaller fry have? Some of them may be successfully engaged in French films where small foreign parts are required to be filled; but they can have no influence whatever upon the film as a whole. Such an artiste can very seldom, if indeed ever, impose himself or herself, upon the production. They must, of necessity, always be more or less "out of the picture." Unfortunately, the British artiste often stands out like a false note in a symphony.

(Concluding article next week).

STUDIO CRICKET

Kinema Club Team (?) versus Cyril Smith's Team (!)

This match was played on Sunday, at the Gaumont playing grounds, Boston Manor. Had the Club team turned out anything like the strength that was expected, from the signatures on the club notice board, this might have been a very fine game. As it was, it was disappointing to all concerned. The match was scheduled to start at 2 p.m. but 4 p.m. was about the time that remnants of the Kinema Club, local enthusiasts, and one or two of the

opposing side took the field: It was quite a comedy; Bertram Burleigh fielding point in a lounge suit, having been collected on the way by Geoffrey Benstead, who "long stopped" to Malcolm Tod, who kept wicket with all parts of his anatomy. Gordon put in some very fine bowling, and Bill Freshman was quite fast on his legs.

Just as our side was about to bat, Kenneth Gordon was seen on the horizon walking about with a large brown tea-pot, which Tod spotted.

THE SCORES

KINEMA CLUB.

Clark, c Smith, b Robins	8
B. Burleigh, b Girdlestone	0
Crouch, b Harding	12
K. W. Gordon, b Harding	2
K. Gordon (Haggis) run out	6
M. Tod (capt.), b C. Ivy	3
Chris. Walker, b Smith	3
G. Benstead, b Smith	8
B. Freshman, c Robins, b Cound	3
Joy, b Smith	0
Cullis, not out	0
Extras	7
Total	52

CYRIL SMITH.

C. Smith (capt.), c Tod	4
Cound, b Walker,	15
Holloway, b K. W. Gordon	0
Harding (jun.), b Benstead	10
Girdlestone, c and b K. W. Gordon	25
Harding (sen.), not out	49
Misseldine, c and b K. W. Gordon	0
C. Ivy, c and b K. W. Gordon	3
Cullis, lbw b K. W. Gordon	0
Reed, lbw, b K. W. Gordon	0
Robins, b K. W. Gordon	0
Extras	16
Total	122

UNCLE SAM IN EUROPE

by BERTAD "Motion Picture Studio" Representative in U.S.A.

PROBABLY one of the best-posted men in film circles is Gus Inglis, member of the firm of Willis and Inglis, the well-known representatives for authors, actors, and directors, of which Richard Willis, one of the many Englishmen who has won distinction in film circles, is partner. Willis and Inglis are represented in England by Willis's brother, Lyle. Therefore, on account of his British affiliations, Mr. Inglis can be considered thoroughly unprejudiced concerning British and American film interests.

Mr. Inglis is now in New York on a visit, and I interviewed him on the subject of American studio conditions as they affect the British producing industry, asking if there is any tendency on the part of American directors to use Great Britain for locations or to transfer their producing activities from America to Europe. Mr. Inglis was candid and to the point.

He stated that several of the stars who have their own companies, or contemplate having them, look with favour upon making productions abroad, no doubt in view of the low production costs, but they have taken no definite steps as yet, and there are certain difficulties which might deter them, which will be dealt with later in this article.

Florence Vidor, who is under the management of Inglis, is at present making features for Associated Exhibitors, but at the conclusion of her contract would like to make some pictures in Europe, preferably in Italy, where, as Miss Vidor is a brunette, she might play Italian roles to advantage. Douglas MacLean, Eddie Polo, May Allison, and Lois Weber (the woman director) have also discussed productions in Europe.

The producing organisations, Mr. Inglis said, do not seem to be making extensive plans for work abroad, adding that at a recent luncheon in Los Angeles, Jesse Lasky stated that the bulk of Famous Players' production would be made in Southern California. The climatic conditions and the fact that the war has retarded the technical end abroad, has had much to do with the reluctance of directors to go into European production on a large scale.

Nearly everyone who has been abroad, Mr. Inglis stated, favours bringing technical forces from America, feeling that American methods at present are superior, although it is realised that in a short time European technical men will make up for the setbacks caused by the war. Miss Weber, if she goes abroad, intends to take her own technical staff, and so does Miss Vidor, who, in such an event, will include her leading man and cinematographer, engaging her support abroad. France is the country which appeals to Miss Weber, who has been offered financial backing there.

Mr. Inglis stated that there does not appear to be much financial backing in America for pictures made abroad by American stars or directors, and this seems to be due to fear of climatic and technical conditions. However, he believes that productions made abroad featuring well-known Americans will command European financial backing.

Another element, in addition to the points already indicated, which will militate against extensive European production by prominent American film companies, is that these companies have invested heavily in Southern

California, and therefore would be reluctant to curtail production there because of the heavy loss if large blocks of real estate were suddenly unloaded on the market. Los Angeles is not a great manufacturing city like New York or Chicago, where deserted studios were quickly taken over for business purposes.

It will be seen from the interview with Mr. Inglis that it is the stars, rather than the large firms, who are likely to work abroad, and in order to retain their interest, a big improvement will be necessary in technical methods. It is a foregone conclusion that no star or director, controlling their own company, will, except in unusual cases, take camera-men and staffs abroad if men of equal ability can be secured on the other side for the same money or probably considerably less, particularly in England, where the language difficulty does not present itself, as in Italy, France, or Germany. There is a heavy expense for every person taken abroad, and it will be noted that American companies working in England bring very few actors from this country, except the star, and possibly a leading man or woman, but they generally import a full technical staff.

The climate is another hurdle to surmount. The same condition resulted in New York losing its film supremacy to Los Angeles. Directors working in New York, who prefer it to Hollywood, declare that the latter place is more desirable because of superior climatic conditions. Improvement in technical methods, however, might lure many a company to Great Britain.

A QUESTIONNAIRE

FOR WOULD-BE PHOTO
PLAYWRIGHTS

by F. RUPERT CREW

A WELL-KNOWN film director complained very bitterly to me the other day about the deplorable number of folks who are daily striving to write stories and scenarios for the screen, and who, for the most, are merely wasting their own time and his. The following little questionnaire might, I venture to think, prove useful to the ambitious person who imagines that he or she has the ability to achieve success as a screen dramatist.

Why do you wish to write photoplays?

Do your thoughts and expressions run *naturally* in that direction?

Are you really attracted by an innate love for the photoplay as a medium for your dramatic expressions?

Or are you merely fascinated by the glare of the enormous rewards, which, you are probably told, sometimes fall to the lot of the really successful screen playwright?

Are you certain that you possess a vivid imagination?

Have you always been fond of writing and reading fiction?

Have you really stories to tell?

Or do you merely *think* you have?

Has human nature always held a tremendous fascination for you?

If you can answer these questions faithfully and successfully; if you feel that you are given to *think* in action; if you want to make people move and express; if you would rather centre your dramatic expressions in the direction of the silent drama *because of its appeal to you*—then assuredly would I say photo-playwriting is your forte, and if only you will take sufficient trouble to study the medium, you should ultimately achieve success.

BRITISH FILMS HANDICAPPED

by SIDNEY JAY

MUCH has been written in the past on this very subject and my observations based on long association with the various Film Producing Companies are as follows:

The film industry in this country is still in its infancy. How often does one hear the cry "British Pictures are not up to the standard of American Productions"? How many people who utter these words realise that production was at a standstill in this country during the war for over five years? During this time, America was able to gain knowledge and practically capture the whole world's market and by so doing were able to make films the third industry in America.

There is not the slightest doubt that lack of capital is also responsible for the stagnation of the trade here. Capital has been given freely in the past, but what has been done with it?

How often when we pick up our trade papers do we see full page advertisements of new Companies and the names of their intended productions, but how many of these boosted films have ever seen the light of day or have been a financial success for those who have provided the necessary capital?

We have only to read the names of the men who have been given the position of Directors with these concerns to realise why they have been failures. How these men have managed to gain the confidence of those responsible for the finance is beyond my understanding. What qualifications have they ever possessed to produce? Within this last month or so amongst the new companies promoted a lad who cannot be more than twenty (if that) and who was until recently a clerk in an office, has been engaged to direct and is in fact casting at the moment.

Until these sort of people are banished from the industry, the fate of future British productions will not only hang in the balance but cease altogether.

On the other hand, there is the competent director, who is bound hand and foot, not by lack of capital, but by hard and fast studio routine, which makes it practically impossible for him to use what genius he does possess.

Pictures can be made a financial success in this country, and I speak with personal knowledge when I say that a well-known director has produced three pictures during this last eleven months, all of which have been sold outright and at an excellent profit. Surely this should speak for itself on the future of British productions.

DIRECTORIAL DIGEST

In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?

DAVE AYLLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Preparing to start work on "Love's April," featuring Carpentier.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY.—Last picture: "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Finished directing for Solar.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland. Now in New York.

A. V. BRAMBLE.—Completed "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "The Cow Girl Queen."

CAPTAIN CALVERT.—Cutting "Lord Byron" for Gaumont.

FRANK CRANE.—Completed "A Pauper Millionaire" for Ideal.

DONALD CRISP.—Working on "Lark's Gate." He is to direct several Crisp productions.

DENISON CLIFT.—Is now starting the series of "Denison Cliff Art Productions," in association with Ideal Films, Ltd. The first, because of an immediate American demand, is "A Bill of Divorcement," now in production, with Fay Compton as the star. This will be followed immediately by a super-production of "Mary Queen of Scots," with Fay Compton as Mary Stuart.

A. E. COLEBY.—Completed "Long Odds" for Stoll.

EDWIN J. COLLINS.—Directing a new series of one reels for Masters.

BERNARD DUDLEY.—Directing Comedies at Croydon.

WILLIAM DRURY.—Completed "The Twins Dilemma" for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Now directing the interiors for "Dick Turpin's Ride to York" for Stoll.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Has just sailed for America.

WALTER FORDE.—Completed the sixth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—With British International for whom he will direct "The Price of Silence." Now in Tripoli for exteriors.

EDWARD R. GORDON.—Just completed "Rounded Corners," for George K. Arthur Productions.

KENNETH GRAEME.—Recently finished some comedies.

BERT HALDANE.—Recently directed a Rising Sun Comedy at Barkers.

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—Completed his latest Stoll production, "Expiation."

A. C. HUNTER.—At the Alliance Studio.

WILL KELLINO.—Started directing "Rob Roy" for Gaumont.

HARLEY KNOLES.—Finished "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest.

MERRICK MILTON.—Now back from the Canary Islands where he has been directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—Filming the Flight Round the World.

SYDNEY MORGAN.—Is at the moment writing plays.

WILFRED NOY.—Directing "Little Miss Nobody" for Progress at Shoreham.

GUY NEWALL.—On location with his George Clark company, for exteriors in "Fox Farm."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Just completed an important new film for Masters. Now directing a new series of short features at Teddington.

GEORGE PEARSON.—Working on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Completed "Topsy Turvy" for British and Oriental. Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now making "Brown Sugar" for British Super.

JAMES REARDON.—Finished direction of comedies at the Gaumont Studios.

EDWARD D. ROBERTS.—Directing "The Cause of all the Trouble" at Barkers.

ARTHUR ROOKE.—Completed "A Bachelor's Baby" for Davidson. Started a new sporting film for the same company.

GEORGE RIDGWELL.—Has just finished sixty-five reels of film for Stoll. Now directing the Club production.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

HAROLD SHAW.—Working on an Alliance picture, "Love and the Whirlwind."

CHALLIS N. SANDERSON.—Directing a series of one reels for Masters.

MARTIN THORNTON.—Now directing Victor McLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children." Will direct a Seal production in Ireland.

GEORGE WYNNE.—Directing for Masters.

HUMBERSTONE WRIGHT.—Editing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Completed "The Son of Kissing Cup." Started on "The White Hope."

B. A. F. D.

Report of the last meeting of the British Association of Film Directors which has now secured Headquarters at the Kinema Club.

THE British Association of Film Directors met at the Kinema Club on May 26, Percy Nash (president) in the chair.

Sinclair Hill was proposed for membership by George Ridgwell, seconded by Hugh Croise, and unanimously elected.

The greater part of the time of the meeting was occupied by the discussion of the rules of the Association, which were ultimately agreed to.

The most important of the rules provides that the names of candidates for membership shall be notified by the proposers to the honorary secretary (W. G. Faulkner) at least ten days before the monthly meeting (the last Friday in each month at 8 p.m.), and the names shall be submitted on the agenda for that meeting. Any objection to a name must be notified in writing to the honorary secretary before the date of meeting or personally at the meeting. Such objector or objectors shall attend the meeting of the committee, to whom the objection shall be referred, and whose decision shall be final.

The Association shall have power to raise the subscription and to fix an entrance fee, after due notice being given to the members of a proposal to do so.

SCREEN VALUES

"Stable Companions"

British Super Production—Starring Lilian Hall Davies and Clive Brook—Supported by Robert English, Arthur Pusey, James Wigham, Fred Mason and Chic Wonge—Directed by Albert Ward—Photography by Sidney Blythe.

POSSESSING all the ingredients of the usual racing melodrama, "Stable Companions" has the advantage of having the situations served up in a new and attractive way.

Albert Ward has handled the production excellently, and has instilled plenty of punch into the big racing scenes; a novel innovation being the colouring of the jockey's hats and coats so that they can be easily followed in the racing scenes.

The acting is good throughout without being particularly noteworthy.

Robert English gives a convincing study as Sir Horace.

Lilian Hall Davies does exceedingly well as the heroine, while Clive Brook makes a fine villain.

Arthur Pusey is good, and the supports are all equal to the demands put upon them.

The continuity runs smoothly, and the scenarist has worked up the incidents excellently.

Photography is magnificent. Once again Sidney Blythe proves himself to be a past-master at the art of taking kine pictures. The race scenes are particularly worthy of note.

SUMMARY.

DIRECTION.—Excellent.
LEADS.—Good.
SUPPORTS.—Adequate.
LITERARY.—Continuity and scenario excellent.
INTERIORS.—Convincingly staged.
EXTERIORS.—Suitable.
PHOTOGRAPHY.—Fine.
LIGHTING.—Good.

HISTRIONICS AS A SCIENCE

by COLONEL NETTERVILLE BARRON, C.M.G., M.V.O.

By the courtesy of H. L. Barbor, the editor of the "Actor," we continue this week the series of articles on the scientific aspect of acting. Colonel Barron is a physician and dramatist and is a Fellow of the Royal Society of Medicine. He is the author of "The Three Brothers" and other wordless plays, and founded the Windsor Forest School of Physical Culture. He is well known as a lecturer on the Art of Dramatic Expression.

SECOND ARTICLE.

AN actor resembles an artisan in being human and, like the workman he is, has human attributes. He is not, in short, a machine which moves to order, even if his art be an art of movement.

These articles designedly exclude consideration of scenery, costume, masks, lighting and music, all of which could come under the heading "Dramatic Art." We make no reference to the composition, action, or literary requirements of plays. We imagine, as it were, the actor standing before us on the stage, and we ask ourselves what he shall do and how he shall do it. The author has already laid down what he shall say and, if he be versed in *his* art (which we shall assume to be the case), he will be prepared to tell the actor when to hurry, when to go slow, when to pause (and for how long), when to emphasise and when to slur.

That acting is movement can be proved by visiting almost any theatre. We shall certainly see some actor who has ceased to move and has, therefore, ceased to act. We shall also see too much movement, which is over-acting, and we shall see wrong movements, which are a sure sign of bad acting.

One absolutely necessary qualification of a teacher of acting is that he should know the laws of movement. They are psychological laws, many of them of somewhat recent date, psychology (especially in its physiological aspect) being more or less a new science.

We must not be put off by the painter-poets who, inflamed by their æsthetic emotions, seek to confuse the actor by denying his necessity. It is a fashion of "moderns" to rebel against flesh and blood, and they have been particularly frightened by the advent of the "movie" cameraman. They need not be, for the cameraman will, before we have done with him, prove to be a real friend, showing us our faults, recording our triumphs.

There is an argument advanced against the teaching of elaborate movements. It runs something as follows:—Surely, if you teach all pupils to move dramatically alike, you tend to stereotype movement and therefore to ruin the pupil's chances, which are good or bad, according to his individuality and not according to his mechanical proficiency. The answer is, briefly, "No." Both Rubinstein and Miss Peckham Rye have been taught to play the piano. They have been taught scales and exercises (movements), but they do not move alike.

The actors who will be alike are those who cannot move dramatically, not those who can. Principles are constant, execution varies *ad infinitum*.

As promised, we will discuss (of necessity briefly) the movements peculiar to the Primary Emotions, leaving the Secondary Emotions, such as Revenge, Anxiety, Jealousy, to a later article. We will take the Primary Emotions in the order previously set forth. A table will be found at the end of the article which gives the movements in detail.

First we will suggest some laws of dramatic movement:—

(1) Dramatic movements vary in accordance with speech and silence (when speech is not used they are increased in accent and degree).

(2) Dramatic movements vary in accordance with the temperament, disposition, and character of the person represented.

(3) Dramatic movements vary in pace (the speed of the movement), accent (the emphasis of the movement), style (i.e. a charwoman or a duchess), and degree (the range of the movement).

(4) Dramatic movements vary with the sex of the person represented.

(5) Dramatic movements are affected by the character, temperament, disposition, style, sex, and age of the artist.

(6) Dramatic movements are intended to be exhibited on a stage. They are to be seen from a distance, and are set against a selected background. Sometimes they have to conform to the beat of music. They are therefore not natural, although to the uninitiated they may appear so.

Bear the above laws in mind when working out the individual movements with the help of the table, and remember also that we are discussing movement, not posing. The movement *counts* from its start to its completion. It is in reality often succeeded by relaxation, when the parts affected fall naturally into the position of rest. On the other hand, one dramatic movement often immediately succeeds another without an interval of rest. This is always the case in portraying the Secondary Emotions.

SEX.—The movements of *Sex* are mainly the movements of chasing and being chased; that is to say, if we were to set out deliberately to act *Sex*, which should never be necessary. The other movements of *Sex* need not, therefore, be described, especially as they are invariably (on the stage) modified by circumstance, the presence of other emotions, and by the movements associated with intellectual consciousness and will.

Moreover, we have to our credit the sex of the artists themselves. *Sex* is, in any case, a difficult subject to discuss in a popular magazine. It is a mistake to suppose that familiarity with an emotion (even if that familiarity be intellectual) tends towards its control.

Because of its strength and because of its too direct appeal to the Yahoo, *sex* is a dramatic weapon of tremendous power. There are misguided "educationalists" who imagine that by exploiting the vicissitudes of *sex* on the stage we are purifying the morals of British youth.

If it be true that morality has no connection with the art of a painter (and we hasten to deny it), morality has every connection with the art of an actor. The actor is going to be the greatest propagandist of the future. By reason of the cinema he is already one of the most widely influential of educative forces. His art is peculiarly for the people, and for that very reason both dramatist and artist should combine in eliminating from our stage all hint of the impure. *Sex* can be very beautiful, it can also be very beastly.

TENDERNESS.—Is essentially the emotion of the mother instinct. It is an element of a large number of Secondary Emotions and of the sentiment, *love*. It is of great strength and persistence, but often vanishes somewhat suddenly in old age. It is frequently confused with sympathy.

SYMPATHY.—Is the emotion of the crowd of flocks and herds. Combined with *tenderness* it forms *fity*. *Sympathy* is the emotion which impels us to look around to see if the

other fellow has appreciated a joke or a fine piece of acting. It is of great importance in dramatic production, especially in scenes involving stage crowds.

ANGER.—In its intense stages is the emotion of the rent garment, as seen in Eastern mobs. It often causes twitching and even general convulsions, and is one of the emotions likely to be deranged in the early stages of insanity. Sometimes it is followed by collapse, amounting to paralysis.

EMULATION.—Is rarely witnessed in a pure form. It has a peculiar relation to *sex* and in sex rivalry (e.g. in a competition between boys and girls) is apt to pass in the male into *shame* and in the female into *arrogance*.

WONDER.—Is, on the whole, the strongest of all emotions and the one most frequently demanded of the actor. There are two *wonders—eyes and ear*.

FEAR.—Is the emotion which is most often pure (unmixed), but is also an important element of many Secondary Emotions. Next to *wonder* it is, perhaps, the commonest stage emotion. The movements of *fear* have a very wide range. Sudden *fear* may cause paralysis or even death.

DISGUST.—Is usually a shuddering movement. Very early in life it takes on a moral colouring and later is exhibited as a critical emotion. It is peculiarly associated with the sense of touch and its repression in youth is a common cause of adult nervous disabilities. In this respect it shares with *wonder* a greater responsibility for our ills than does the still more elemental emotion, *sex*.

HUNGER OR THIRST.—The classical movements are, of course, sucking and champ-ing. When very strong the emotion is apt to cause extreme restlessness, followed by apathy.

ACQUISITIVE; CONSTRUCTIVE.—These are very complicated and the writer confesses to having failed hitherto in tracing the appropriate movement of the acquisitive emotion. That they are definite primary emotions is probably true, since both appear early in infancy and are well recognised in animals. The greedy stare of the miser, interrupted by a swift sidelong glance, can be seen in children. The *constructive* emotion is apparently a sort of *wonder*, with a particular motor content related to objects (such as bricks). The *acquisitive* emotion compels us to collect, the *constructive* emotion to arrange objects. The habit of drawing on blotting-paper or on the tablecloth while conversing, is an instance of the *constructive* emotion in subconscious operation. This sort of movement is of dramatic value when we desire to indicate the character of an artist, writer, architect, etc.

DISPLAY.—The so-called *positive* emotion. It is essentially masculine but as we are psychologically bi-sexual, it is also innate in women.

SUBMISSION.—The *negative* emotion which is essentially feminine although occurring in the male. An average man is seven parts *positive* and three *negative*, and an average woman shows exactly the reverse. These two emotions are practically always in operation, and it is essential that the actor, when expressing "character," should have first decided on the proportion of *positive* and *negative* movements he proposes to employ. For some reason, not very clear, the normal relationship of these two

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CAMERAMEN'S SECTION

News and Views

and

Record of Activities of Kine-Cameramen

A MATTER OF ORGANISATION

THE advent of the American to these shores, providing it becomes a real invasion, and the Americans take the directing of pictures in England seriously can only mean one thing—that before long the profession here will find big, well-organised studios springing up, and that the successful American business ingredient, known as "Pep," will be instilled into the industry here, as it has been in the States.

From the cameramen's point of view is this desirable?—these highly-organised concerns, with their highly-organised staffs? After due consideration of the many so-called, well organised studios, we begin to doubt whether this prospect is desirable. Many small firms—one man shows, as they are called—turn out better photographic quality than the bigger studios, which are considered to be right up to date, and to have a flawless system of organisation.

Why should this be? What is the explanation? It is that in the small studios the cameraman does not merely photograph a scene, but also has the facilities to discuss with the dark room manager—the exposure and other details, as well as superintend the developing of his negative.

In the larger studio things are not always in so happy a state. There are too many people destined to handle the negative after the shot is taken. The cameraman has too little to say in the matter. He is at the mercy of the laboratory man, who is practically a stranger to him. In other words, there is not sufficient co-operation between cameramen and laboratory worker in our bigger studios. Our bigger studios are well organised, but in many cases not sufficiently well organised to get co-operation and good pictures.

Doubtless the Americans, specialising as they do, in business organisation, will be able to remedy this when the time comes—if it ever does—when the American companies have their big studios not only in America but also in England.

K.C.S. OFFICIAL NEWS

THE changing of the meeting night from Wednesday to Friday resulted in some members turning up on Wednesday and others on Friday, but as the new meeting night has now been made known to all, such a state of affairs should not occur again.

P. Dennis gave an interesting lecture on his work with a camera in the war. This was illustrated by panoramic views of the German trenches. The method of photographing these panoramas and the lenses used, formed most of the subject matter of his lecture, and at the conclusion of the evening a vote of thanks was passed for his trouble.

It is a pity that more members do not come forward and give lectures of this kind. Mr. Dennis is a comparatively new member, yet already he has given two interesting lectures. Surely, every member has at least one subject on which he could give a short talk. If a few more of these affairs could be arranged, it is probable that attendances would improve greatly.

There was to be an extraordinary general meeting of the society last night, at Patmao's, in Wardour Street, at 7.30, the object being to pass the Society's accounts and deal with other matters which are to come up for discussion. As the business to be dealt with is important, we hope to give a full report in our next issue.

The K.C.S. is to start another agitation for badges for its members, which will give them permission to have the assistance of

the police in the Metropolitan area for filming. If the Society could secure such badges, it would indeed have done a great service to its members, for the present system of securing passes for every event is very impracticable and must be the means of given the police a great deal of trouble. If badges were supplied to cameramen, matters would be considerably eased, and work both for the cameramen and the police would be a lot smoother. In America the system of monthly and other passes is practised and found far more workable than issuing separate passes for every event. In France too, the police and the cameraman work along similar lines. It is only in England that the authorities are behind in such matters. Surely by this time the Government has recognised the power of the screen and can see how advantageous it is to encourage the motion picture industry, instead of placing obstacles in its way.

The question of an outing for the Society has been raised two or three times, but such an event is sure to prove a difficult one to organise. It would have to take place on a Sunday and it might happen that quite a lot of Topical and Studio men were away filming on that day. Still, perhaps that is looking at the worst side of it. The fact remains, however, that the Society seems very slow to decide and the members are not over enthusiastic in pushing the matter forward. Year after year, just about this time, the matter has been brought up and regularly tamed down. It remains to see what will happen this year. One thing is certain, if anything is to be done in the matter, it will have to be done quickly, summer doesn't last for ever.

CAMERAMEN AT WORK

SAW Al Moses off to Ireland the other Saturday. He has gone over there to join Irish Photoplays, and is under contract with that firm for three months. During that time he is to film six comedies, which are to be directed by Jack McDonagh. Irish Photoplays is a company composed purely of Irishmen; Moses being the only exception.

James Fitzpatrick has arrived in this country, on behalf of Thos. Urban, and will film the localities with which such famous authors as Shakespeare, Scott, Burns, etc., were associated. The object of this is for a new series of short films, dealing with these famous men, which Urban is making in America. Many scenes are to be filmed in the States with American artistes appearing in them, and by judiciously combing these shots secured by Fitzpatrick and those in which the artistes appear, a short record of the lives of these famous men will be secured. I. Roseman is associated with Mr. Fitzpatrick during his sojourn in England.

D. P. Cooper and Jack Cox arrived back from Switzerland the other week, just in time to catch the tail end of the heat wave. Cooper had quite an exciting time during his short stay in the Alps, and I am given to understand that he took a deal of persuasion to get him to climb glaciers with a camera on his back, when he first arrived. However, he soon got used to the country and its inhabitants, and he and Cox were able to enjoy themselves thoroughly. Some of Cooper's latest work was seen at the New Oxford, the other Friday, when Stoll screened "Long Odds."

Jack Ross is now fixed up to go away on the *Malaya*. He is to film the expedition's adventures and has been given a fine roomy dark room in the ship, where he can develop negatives and attend to other work of the kind.

Silvano Balboni and Walter Blakeley left for Tripoli last week, where they are to film a new Fred Le Roy Granville production for Windsor Films called "The Price of Silence."

Leslie Eveliegh has started work on the new sporting film for Davidson. There are to be many big race scenes, so Eveliegh will be given an opportunity to show us some more racing-shots, like those in "Sport of Kings."

L. G. Egrot is still working on "A Rogue in Love," at the B. and C. studios, for Diamond Super Films.

Joe Rosenthal and Phil Ross have been chosen to photograph the first Kinema Club production. Phil Ross is well-known as a photographer; his excellent work with Harma and Broadwest earning him a reputation which many would envy. Joe Rosenthal, who has recently finished with F. P.-Lasky, knows the Davidson studio—where the production will be filmed—well, as he has already had a great deal of experience down there.

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emotions is often reversed in those of marked artistic ability.

These emotions play a dominant part in all sexual inter-action. "I take" and "I give" have been the key-words of *love* throughout time. The *negative* emotion is just as strong as the *positive*. It is not merely an absence of desire to *display*, it is the presence of an active desire to submit and even to suffer. Both emotions are apt to be very tiresome in real life and frequently lead us into all sorts of trouble.

Emotions, being the colouring of instincts, are born with us. Each has its separate centre towards the back of the brain. They are subject to control by the will and the battleground of the never-ending war between the body and the mind is the home of the soul of man. Emotions of themselves are neither moral nor immoral; they are merely the fuel of spiritual life, the zeal of the fanatic, the secret of poetry, the hidden fount of genius. They can be used by the mind (thought and will) and can be given a glory by the soul which their lowly origin and perpetual tendency to revert constantly dims. For man is Body and Mind and Soul. These three which are separate, can be analysed into movements by the actor and then recreated into a unit, which is his Art.

YOUR CORNER

LETTERS TO THE EDITOR.

FILCHED MERIT

May I presume to ask you to give publicity to the fact that I wrote the scenario of "The Wonderful Story," the Graham-Wilcox production Trade shown on May 23 at the Alhambra?

When a scenario is written, even at short notice, for two gentlemen who express themselves well satisfied, it is not unreasonable to expect one's name to appear on the screen; but although this credit is often withheld, it is surely cool for the gentlemen themselves to blazon forth on the screen that they wrote the scenario. It apparently does not strike them that a scenarist's commissions may depend upon his referring a prospective employer to a sample of his work.—PATRICK L. MANNOCK.

ONE OF HUNDREDS

Accept my sincere congratulations on the attainment of fifty-two consecutive weekly issues of THE MOTION PICTURE STUDIO. A notable achievement indeed, considering the restless times through which the Industry has been passing, and something of which to be justly proud.

If there is anything that at once strikes the key-note of THE MOTION PICTURE STUDIO and may be some little reward for the continued effort which has made it what it has become, it is, perhaps, the knowledge that, should it for any reason fail to appear on the Saturday morning breakfast table, the unvarying optimism of its outlook would be greatly missed by all.—DAVID GREY.

PASSED

DURING the past month the undermentioned British films have been submitted to, and passed by, the British Board of Film Censors for exhibition in the British Isles:—
 "Bachelor's Baby" (Davidson) "U."
 "Little Brother of God" (Stoll) "A."
 "Lonely Lady of Grosvenor Square" (Ideal) "U."
 "Married to a Mormon" (Master) "A."
 "Master of Craft" (Ideal) "U."
 "Perpetua" (Famous-Lasky) "A."
 "Persistent Lover" (Stoll) "U."
 "Naval Treaty, The" (Stoll) "U."
 "Reigate Squires" (Stoll) "A."
 "Shirley" (Ideal) "U."

A TABLE OF THE EMOTIONAL MOVEMENTS

NOTE.—Of the thirteen Primary Emotions, four—Sex, Hunger, Acquisitive and Constructive—are not included in the Table. Reference to them will be found in the letter-press. The numerals $\frac{1}{2}$, 1, 2, 3 denote the degree of a movement; e.g. 'Brows up, 3,' means the eyebrows are raised to their fullest extent. 'Trunk bent, $\frac{1}{2}$,' means that the body is very slightly flexed. 'Mouth open, 2,' means that the mouth is half opened. It is assumed that a start is made from the military position of attention. N—Normal; R—Right; L—Left (either may be chosen). Facial expression is only indicated.

Emotion.	Head.	Brows	Eyes.	Nostrils.	Mouth.	Trunk.	Arms.	Hands.	Legs.	Time.	Remarks.
<i>Tenderness</i>	Up 1.	Up 1.	Down 1.	N.	Open 1.	Forward 1.	Forwards and outwards 2.	Palms up Fingers open.	R. forward 1.	Slow.	The lips tremble and the whole movement is undulating. Forward knee slightly bent.
<i>Sympathy.</i>	Down 1. Turned 2.	Inner angles raised 1.	Down 1.	N.	Open 1.	Turned 2.	Carried across and to one side.	Palms up. Fingers open.	R. forward 1.	Slow.	The movement may be undulating, but is generally simple and sometimes angular. Knees straight.
<i>Anger.</i>	Sunk.	Furrowed vertically 3.	Closed 2.	Tremor.	Snarling jaw protruded	Forward 1.	Elbows bent.	Clenched.	R. forward 1.	Quick.	Twitches and tremor. Knees slightly bent. Mouth may froth. Skin flushes and sometimes pales. There may be sweating, sometimes spitting.
<i>Emulation,</i>	Up 1. Turned 1.	Furrowed vertically 1.	Fixed.	Open 2.	Open 1	Turned 1.	Straight down	Clenched and extended at wrists.	R. forward 1.	Quick.	Movements are angular.
<i>Wonder.</i>	Up 1.	Up 1.	Wide open	N.	Open 1.	Forward 1.	B. raised with bent elbow. L. carried away from side.	Fingers open curved.	R. forward 1.	Slow to quick.	The bent arm changes position according as wonder is excited by sight or sound. Movements vary from extremely angular to undulating.
<i>Fear.</i>	Down 2. Hair rises.	Up 3.	Wide open pupils dilated.	Tremor.	Jaw dropped. Teeth Chatter.	Bent 2.	Bent 2 and carried as if to protect face.	Fingers crooked.	Bent 2, R. back 1.	Quick.	Pallor, sweating, retching. Angular.
<i>Disgust.</i>	Down 1.	Furrowed vertically.	Closed 2.	Closed.	Raised at one corner.	Back 1.	R. back and bent, L. forward and down.	Fingers crooked. Palms outwards.	R. back 1. knees bent	Slow to quick.	Slight convulsions, spitting, retching.
<i>Positive.</i>	Up 2.	Fixed.	Open.	N.	Tight,	Straight.	Folded on chest.	Clenched,	Apart and straight,	Quick.	In women the hands are usually carried to the hips. Hands extended at wrist, Angular.
<i>Negative.</i>	Down 1. Turned 1.	Inner angle raised 1.	Closed 1	N.	Open 1. Tremor.	Bent 1.	R. bent on hip, L. hanging.	R. flexed. L. open.	R. back 1.	Slow.	A slight flush with a fine tremor is common. Undulating.

NOTE.—The movements tabled are those of a full unmixed emotion. They are suitable for class work. Their truth can be at once determined by 'feeling' whether they induce the appropriate emotion or not. When correctly performed they always do; a fact which has a very important significance, to be discussed later.

Pulse of the Studio

PRODUCTIONS AND WHO IS WORKING ON THEM

Albanian Film Co.

STUDIO : Barker's, Ealing.
 FILM : "The Cause of All the Trouble."
 DIRECTOR : Edward D. Roberts.
 STARS : Flora Le Breton, George K. Arthur, Olaf Hytten.
 STAGE : Completed.

Alliance Film Co.

STUDIO : St. Margaret's, Twickenham.
 FILM : "Love and the Whirlwind."
 DIRECTOR : Harold Shaw.
 STAR : Clive Brook and Marjorie Hume.
 CAMERAMAN : Phil Hatkin
 STAGE : Sixth week.

British International.

ADDRESS : Windsor Studios, Catford.
 FILM : "The Price of Silence."
 DIRECTOR : Fred Granville.
 TYPE : Five reel drama.
 STAGE : Starting.

British Super Films.

ADDRESS : Worton Hall, Isleworth.
 FILM : "The Faithful Heart."
 DIRECTOR : Fred Paul.
 STARS : Owen Nares and Lilian Hall Davis.
 CAMERAMAN : S. Blythe.
 TYPE : Drama.
 STAGE : Cutting and Editing.

FILM : "Brown Sugar."
 STAGE : First week.

Davidson

FILM : Sporting drama.
 DIRECTOR : Arthur Rooke.
 CAMERAMAN : Leslie Eveleigh.
 STAGE : Second week.

Diamond Super Production.

STUDIO : B. & C., Walthamstow.
 FILM : "A Rogue in Love."
 STAR : Gregory Scott.
 DIRECTOR : Albert Brouett.
 CAMERAMAN : L. G. Egrot.
 STAGE : Fourth week.

Gaumont.

STUDIO : Lime Grove, Shepherd's Bush, W.12.
 FILM : "Rob Roy."
 DIRECTOR : Will Kellino.
 CAMERAMAN : A. St. Brown.
 TYPE : Historical drama.
 STAGE : Starting.

FILM : "The Life of Lord Byron."
 DIRECTOR : Capt. Calvert.
 STAR : Howard Gaye.
 CAMERAMAN : Basil Emmott and A. St. Brown.
 TYPE : Super production.
 STAGE : Cutting and assembling.

George Clark Productions.

ADDRESS : 47, Berners Street, W. 1.
 FILM : "Fox Farm."
 DIRECTOR : Guy Newall.
 STARS : Guy Newall and Ivy Duke.
 STAGE : Third week.

Hardy.

ADDRESS : 13, Gerrard St., W.1.

FILM : "The Adventures of Billy Bunter."
 TYPE : Comedy Series.
 STAGE : Casting.

Ideal.

ADDRESS : Boreham Woods, Elstree, Herts.
 STUDIO MANAGER : F. A. Kendrick.
 STAGE MANAGER : F. G. Knott.
 FILM : "A Bill of Divorcement."
 DIRECTOR : Denison Clift.
 STARS : Fay Compton and Constance Binney.
 STAGE : Third week.

International Artists.

ADDRESS : 57, Shaftesbury Av, W. 1.
 FILM : "The Lark's Gate."

J. Stuart Blackton.

ADDRESS : Bush House, Aldwyeh, W.C.
 FILM : "Love's April."
 STAR : Georges Carpentier.
 DIRECTOR : J. Stuart Blackton.
 STAGE : Starting shortly.

Masters.

ADDRESS : Weir House, Broom Road, Teddington.
 FILM : One reels.

DIRECTORS : H. B. Parkinson, Edwin J. Collins, Challis Sanderson, and George Wynne.
 CAMERAMAN : Theodore Thumwood.
 TYPE : One reels.
 STAGE : Two a week.

Progress Film Co.

ADDRESS : Shoreham-on-Sea.
 FILM : "Little Miss Nobody."
 DIRECTOR : Wilfred Noy.
 CAMERAMAN : S. Mumford.
 STAGE : Fifth week.

FILM : "Rogues of the Turf."
 DIRECTOR : Wilfred Noy.
 STAGE : Scheduled.

Quality Films.

ADDRESS : Thornton House, Clapham Park.
 FILM : Pan stories.
 DIRECTOR : George A. Cooper.
 CAMERAMAN : Randal Terreneau.
 TYPE : One reels.
 STAGE : One a week.

Stoll.

ADDRESS : Temple Road, Cricklewood.
 STUDIO MANAGER : J. Grossman.
 FILM : "Running Water."
 DIRECTOR : Maurice Elvey.
 CAMERAMAN : J. J. Cox.
 STAGE : Completed.

FILM : "Dick Turpin's Ride to York."

STAR : Matheson Lang.
 CAMERAMAN : Jaek Cox.
 STAGE : First week.

Welsh Pearson.

ADDRESS : 41-45, Craven Park, Harlesden, N.W. 10.
 FILM : "A Sailor Tramp."
 STAR : Victor McLaglen.
 DIRECTOR : F. Martin Thornton.
 CAMERAMAN : Percy Strong
 STAGE : Fourteenth week.

FILM : "Wee Maegregor's Sweetheart."
 STAR : Betty Balfour.
 DIRECTOR : George Pearson.
 CAMERAMAN : Emile Lauste.
 STAGE : Fifteenth week.

Walter West Productions.

FILM : "Son of Kissing Cup."
 DIRECTOR : Walter West.
 STAR : Violet Hopson.
 STAGE : Cutting.

FILM : "The White Hope."
 DIRECTOR : Walter West.
 STAGE : First week.

Zodiac.

FILM : "Walter Wants Work."
 DIRECTOR : Tom Scamore.
 STAR : Walter Forde.
 CAMERAMAN : M. Rednap.
 STAGE : Fourth week.

STUDIO DIRECTORY

Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM Co., St. Margaret's-on-Thames. 'Phone : Richmond 1945.
 BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone : Ealing 211 and 1582—Barmopho, Ealux.
 BRITISH & COLONIAL KINEMATOGRAPH Co., LTD., Hoe Street, Walthamstow, E. 17. 'Phone : Walthamstow 364 and 712.
 BRITISH INTERNATIONAL, Windsor Studios, Catford.
 BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park. 'Phone : Streatham 2652.
 BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone : Finchley 2297.
 BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay.
 BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone : Hounslow 212.
 BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone : Walthamstow 359—Broadwest Films, Walthamstow.
 DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634
 FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone : Dalston 3704.
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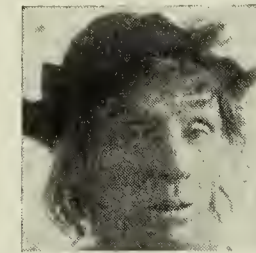
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Vol. 2 No. 54

Getting the Focus

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June 17, 1922

Excuse for Bad Work.

SO far as it is possible, let us this week enquire into the causes of the present adverse conditions in the British producing field. In the main these are due to lack of finance; but we are not prepared to admit that this should always be the excuse for bad workmanship. In proof of the opposite of this we have, on the one hand, those certain Stoll productions on which thousands of pounds were spent but which only resulted in films that are a credit to neither Cricklewood nor British exhibitors; and on the other hand, the best British film this year—"The Wonderful Story"—on which the expenditure is down to an astonishing minimum. So it can be safely assumed that the absence or presence of a large banking account at the back of a production does not necessarily mean artistic (and commercial) success. But it can be accepted as a vital principle that success often depends on the way the money—much or little—is spent.

* * *

The Shadow of the Past.

THIS fact, then, reveals the fallacy of looking for success in a sudden acquisition of capital. The cause of the present conditions is more deep-rooted. What is happening is that, so far as British productions are concerned, the sins of the fathers are being visited upon the children. That is to say, the present is being blighted by the shadow of the past. In the past, when money has been invested in British films, it has either been mis-spent or the results have not justified the investment. It is of no use living contentedly in a fool's paradise; the bitter truth has to be admitted—British films (on the average) have not come up to the standard of photoplay quality to which the public has accustomed itself. This is at the root of the difficulty. And no amount of talk about interesting financiers in the business or of persuading the Chancellor of the Exchequer to relieve the industry by a subsidy, will get over the fundamental cause of the trouble. It can be safely assumed that financiers are not fools enough to buy a pig in a poke. They will want to know of what the industry is capable before they invest.

* * *

Public Patriotism.

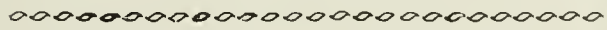
THERE is one road only to success—it is the road called Merit. We have to make good pictures. If we do not, and America does, the Public will

prefer American films to British. If Germany imports into this country films that are better than either American or British, the Public will prefer German to American or British films. Do not be misled by imagining that the Public is patriotic to such an advanced stage that it will sit through a bad British picture rather than a good German one. It won't!

* * *

Give the Director a Chance.

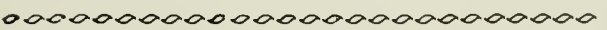
THOSE who are only capable of thinking superficially will make reply that our native products are com-



¶ You can rely on it that brain is always superior to brawn: mind will always influence matter.

Your mental outlook will colour your physical circumstances. And you can easily persuade yourself that white is grey and grey is black. Also that your circumstances are worse than they really are.

¶ Your wisest course today is to take the bright view of the clouds—there is a bright side: the side the sun shines on.



paratively poor in quality because there has not been the money available. That argument cannot hold water in the face of "The Wonderful Story." What we need to make good pictures is not money but men. There are in this country film directors who are capable of making photoplays equal to the average American, if they are allowed to. But in the majority of cases producing concerns have got into the wrong hands—into the hands of men with an inartistic sense and no capacity for keen business perception. These people tie the hands of our directors; hold them fast to a time schedule and a money schedule; veto what is artistic; ban what is of rich entertainment value; and generally destroy all the good work that our directors put in.

An Excellent Scheme.

OUR parent-journal, the *Kinema-
lograph Weekly*, has evolved a scheme which it believes will assist the British producing industry. This, in outline, is to endeavour to persuade the Chancellor to give a twenty-five per cent. rebate on the Entertainment tax to those exhibitors who show a regular program of which not less than twenty-five per cent. is made up of British feature films. The success of this scheme depends as much on the quality of British films as on the patriotism and common-sense of the Chancellor. For it is obvious that if the exhibitors are going to be persuaded to take twenty-six British films each year, they will have to be convinced that those films are up to the standard set by the other items in their program. There must be no mistake made on this point: the success of this excellent scheme rests on the enhanced quality of British films. And at the moment there are not twenty-six new British films of the right quality available.

* * *

Saving Ourselves.

WHEN this scheme was first outlined to the Executive Committee of the Kinema Club, there was an enthusiastic reception accorded it. This has been repeated by the whole of the producing industry. But those who are enthusiastically approving the scheme must not overlook the fact that the success of the scheme does not depend on the Chancellor or on the exhibitor, but on themselves. Even the bait of a twenty-five per cent. rebate on the Entertainment Tax will not be sufficient to entice the exhibitors to freeze off their patrons by showing poor films that are British rather than good ones that are American. The scheme that the *Kine* has so brilliantly evolved can only succeed if those who are to gain by its success—the producing industry—support it by making films no worse than, but at least as good as, America can. When the exhibitor can get twenty-six British films that can be compared with the average American productions, then he will be willing to agree to the new scheme. And when the exhibitor agrees, then the Chancellor will be forced to grant the concession. So that it is obvious it all depends on the British producing industry concentrating its powers on the production of films that are of much better quality than the average British film of the past.

THROUGH FRENCH EYES

by E. FLETCHER CLAYTON

CONCLUDING ARTICLE

One of the difficulties which the British artiste is very likely to experience in France is that which is demanded by every French film director: the setting aside by the artiste of every atom of self-consciousness and "letting-go" himself. This is more difficult for a British artiste to do than sometimes he may be aware. He thinks he is "letting-go" of himself, but his exhibition is mild beside that of the artiste of Latin mood and temperament. And does not that difference show up on the screen in an Anglo-French film?

It is not wild abandon, nor the Italian "windmill" mannerism, which is required of artistes by French directors, but that they shall be like pieces of "animated clay," so to speak, ready to be moulded to any requirement by the latter's hands. It is demanded, for instance, that two artistes shall forget their identity, and, if it be a love scene, that they shall not merely touch each other like birds billing in the spring-time, but that they shall give an exchange of regard and an embrace so passionate that, when it is presented upon the screen, it shall send a thrill right through the house. I have never, personally, seen such a thing in a British film: it really seems to need the Latin temperament in order to be able to do it. (Besides which, the British audience is generally only thrilled by a railway accident, a hand-to-hand fight, or a murder.)

The remark was made concerning a much-admired British film recently shown in Paris that the artistes — and especially the "juvenile lead," the young lover of the story—were all afraid of the star artiste because she has a title. All the artistes appeared to circle around like diplomats at a Royal reception. Not one of them (not even the star) "let go" thoroughly and forgot that they were "Miss Smith" or "Mr. Brown."

This is exactly how the average British artiste appears in French film productions—that is, in the rather rare instances of his, or her, appearance. The British artiste, amongst the others, is with them without being one of them. The difference is temperamental, and, unfortunately, shows up only too plainly upon the screen. This, in some considerable measure, may account for the lack of demand for British screen artistes to play in French films and in those of other Latin countries.

The standard by which English character is generally judged in the French kinema world (if not, indeed, elsewhere) is that which has, unfortunately, been represented in the film versions of Victorian novels. Consequently it is described as being dull, and one cannot wonder at this misconception.

Candidly speaking, the British artiste's chance abroad lies rather in Germany or in Austria than in France; but in any case the artiste must be well on the road in the profession. Otherwise the probability of engagement is rather remote. Some of the Berlin or Viennese producing companies would probably welcome a British star artiste in the belief that by this means they might produce a film which would "get over" in England. The French directors are indifferent. The avowed object of French cinematography is to retrieve a lost position, and, very naturally, this implies a certain conservatism which is not to be wondered at.

The few British artistes having had experience with French directors in England will be able to bear me out in what I say about the temperamental differences which arise. There have been a few exceptions, such as when British artistes were employed in

"The Call of the Blood," "Miarka," and "Phroso"; but then Louis Mercanton, the director, speaks English perfectly and understands the British temperament. So do René Pfaissety and a few others.

The recent movements of French producing companies have been towards countries where the cost of production might be reduced. Naturally enough, with the rate of exchange, they never dream of coming to England, unless, in very rare instances, in search of special scenes, as in the case of "Lord Arthur Savile's Crime." Some companies have gone to Berlin or Vienna, for instance, because the rate of exchange makes a considerable difference in the cost of production, even though the artistes have to be housed. A few have gone to Italy, though the advantages are not so great as might be supposed. Others have gone to Algeria and Morocco, and some to the Spanish frontier. In all these various wandering troupes, however, it is rare that employment is found for a British artiste.

Without doubt, one of the most serious barriers to hand-in-hand working between British and French directors and artistes is the barrier which the non-understanding of each other's language creates. The fact that these people cannot make themselves understood to each other is really a great hindrance to Anglo-French kinema relationship. Practically speaking, here are two sets of artistic workers ready to try the possibility of co-operation, but who are forced simply to rest mutely regarding each other, the friendly spirit checked and enterprise chilled.

Mere translation of language is useless, for even if the bald words be understood, their true meaning frequently miscarries. How, in the habitual and complicated language of the artistic world, is the British director to make the French artiste understand what is in that soul of his, what effect he is striving so ardently to convey, and how, in his opinion, it ought to be obtained? One cannot suppose that an artiste can be directed by signs. And *vice versa*.

One cannot get mind-to-mind contact without a perfect understanding of the means of communication. If neither person knows the other's language, a real understanding between the parties is impossible. Remember, too, that this comes on the top of temperamental difference between the Anglo-Saxon and the Latin races! To talk of interpreters as a means of getting over the language difficulties is, in this case, nonsense. It may be done commercially, but here, in the making of films and the directing of artistes, the meeting-ground is totally different.

This matter of language is serious, because so many artistes have crossed over, both from England and from France, in search of work, and they have been bitterly disappointed at what was, to them, a cold reception. The truth is not that the reception is so cold, but that they are chilled by their inability to understand. The notion, largely false, that kinema acting is for the most part pantomime, will not provide a means of escape from the language difficulty. There is nothing, especially when one is alone, which is calculated to make one feel one's impotence so much as an utter inability either to understand or to make oneself understood. So that the British (or French) artiste who, though knowing no language but his own, thinks of going abroad to act to impress himself and his art upon the film directors of other countries is like a champagne cork in the Atlantic. The situation is utterly untenable.

Continued in next column

DISCOVERING TALENT

by F. RUPERT CREW

HAVING read Arthur McArthur's comments upon my article, "Nothing Doing," which recently appeared in this journal, I feel inclined to believe that my critic has somewhat misinterpreted my observations. In the first place, he does not agree with my assertion that it is practically an impossibility to interest directors and scenario-editors in original work, though, later on in his article, he does admit the existence of those gentlemen who do not want stories!

Comedies of the short type are easier to place than long dramas. Perhaps that is one of his reasons for disagreeing with me.

Mr. MacArthur is also wrong in thinking that I believe established writers of fiction the only ones capable of turning out suitable screen material. However, I did assert and venture to repeat, that one must be gifted with literary talent to turn out a good story—even in bare plot form. Literary ability does not wholly concern itself with "fine phrases." Sound plot construction and characterisation call for something more than a mere acquired mechanical knack. It is the *handling* of a plot or theme which counts. Neither should *treatment* be confused with *action*.

I had no conscious intention in my previous article for inferring "that scenario editors should turn down all efforts save those of experienced fiction-writers." I am not unwilling to give myself a chance!

I merely tried to suggest that those who cannot, and never will be able to, write screen stories are only blocking the way for those writers of unrecognised talent who honestly deserve a hearing. Of course, it is impossible to "choke off" these individuals who are only wasting their time and others', but the fact remains that many really good stories do go in with hundreds of really bad stories.

It is only natural, therefore, to suppose that many excellent scripts are returned to their writers unread—for the simple reason that a staff of readers cost money. A well-known director admitted this fact to me only the other day. Quite frankly he told me that his firm simply could not deal with the hundreds of stories which it receives by every post from all sorts and conditions of people.

Despite a certain vein of pessimism in this article, the possibility of a *rapprochement* between the producing units of England and France is not impossible; but before it could be very effective there should be in existence a real commercial interchange. Every barrier is not unsurmountable, and often what one cannot climb over one can break through.

There are, however, certain things which make the French kinema-worker (be he film dealer, director, or artiste) drop his already outstretched arms of welcome, and one of these is the insular British character. Too long (even since the birth of cinematography!) has the British market ignored, and even spurned, French film productions; and too long has been the neglect to study the means by which one could get into working contact. There is certainly a welcome awaiting in French film business circles; but it is for those in authority in Britain—those who represent the film industry—to make the advance move.

High Lights

Intimate Studio Gossip

On Friday I saw Sidney Jay off to America—he sailed by the *Mauretania* for New York on important business for Graham Wilcox Productions. He explained that he would only be on the other side a few days and expects to be back at 181 by July 3. His address in New York will be Hotel Astoria. During the four days prior to his departure he negotiated engagements for several universal stars. Business will be carried on as usual in his absence.

I now learn from our New York representative that the American company, Universal, is in England to make "Ivanhoe." Edward Laemmle is to direct the film and Harry Myers will play the lead. "Ivanhoe," it may be recalled, was once filmed by Herbert Brenon.

Maurice Elvey, who is an ardent admirer of Cicero, informs me that in "The Select Letters" of that ancient philosopher he has come across an account of an actor named Æsopus, who flourished on the Roman stage some fifty years before the birth of Christ, and became so famous and prosperous that he died worth a fortune of nearly £200,000. Fancy paying income tax on that!

A new series of international pictures financed by, and produced for, the W. and F. Film Service, Limited, is the subject of an important announcement by this concern, which has now entered the producing field. Leading British and French artistes will appear in these films, which will be made in Paris, with exteriors in England, France and Italy. The stories, which will be selected personally by the directors of W. and F., will all be modern dramas, but in the choice of subjects, an effort will be made to break entirely new ground, as was done in the first of the series, "Lord Arthur Savile's Crime."

Tom Bentley is the owner of a directory of British locations, compiled by himself, the like of which I have never before seen. A typical entry in Mr. Bentley's immense index runs something like this:—"Series 'T.'—Windmills. Poppleton Old Mill on Lord Tickleberry's estate, Plumshire, eighty-four miles from London on Mudford branch line. Key with agent in the High Street. Turn

left from station over footbridge, second lane past church (note progress of restoration work). Light (June 2) from 7 a.m. to 6 p.m., and square on at 12.30 (Summer Time). Inn: The George (Mrs. Tarbold)." There are thousands of entries of this description covering every kind of scenic and landscape object all over the British Isles, from toll-bars to Henry VIII. trees.

Pauline Johnson tells me that she is finding the alleged *simple* life not living up to its adjective. She is "down on the farm" playing the farmer's daughter in "A Sailor

TRADE SHOW GUIDE

ARTISTIC Films has now completed its third five-reel comedy, which is entitled;

"The Head of the Family."

It was adapted by Lydia Hayward from W. W. Jacob's novel, "Sailors' Knots," and directed by Manning Haynes, several of the scenes being secured at Whitstable.

Cynthia Murtagh, Johnny Butt and Charles Ashton play the leading parts and are supported by Daisy England, Bertie White and George Grogie.

TRADE SHOW: Friday, June 23, at the Shaftesbury Pavilion, at 2.30 p.m.

Howard Gaye, who makes his first appearance on the British screen as Lord Byron, in the new Gaumont film,

"A Prince of Lovers,"

has had nearly four years' experience in America under the direction of D. W. Griffith before coming to England to work.

Captain Calvert, who is responsible for the direction, has assembled a very strong cast, which includes Marjorie Hume as Lady Byron, Mary Clare as Lady Coraline Lamb, Marjorie Dayas, Augusta Leigh, George Foley as Sir Ralph Milbanke.

Wyndham Guise, Saba Raleigh, Robert Buchanan, Madge Tree, Freda Kaye, James Donatus, R. H. Hignett, David Hawthorne, E. Griffin, George Hodges, Mary Ault, Viva Birkett, Stephen Wing, Bellinden Powell and Emmeline Ormsby are also in the cast.

A. St. A. Browne and Basil Emmot are responsible for the photography.

TRADE SHOW: On Thursday, June 22, at the New Gallery Kinema, at 11 a.m.

Tramp," and she had a lively time learning to milk a cow. "The disaster awaited me," she writes, "when Susan, the cow, took it into her head to lash out with her hind leg. I was knocked right off my stool, drenched in milk from the pail, which also overturned,

and certainly thought I should never come out of the experience alive. That, however, was mild excitement compared with the experience which awaited me on the following day whilst waiting for the director to call me. I wandered into a paddock in which numbers of cows were grazing—I had walked half-way across the field before I discovered there was a bull amongst them. I have heard that if you stand your ground and stare hard at a bull he will not attack you; however, I did not wait to put this to the test—I ran faster than I have ever done in my life, and certainly flung myself over the five-barred gate at lightning speed." What a pity that the camera could not register the look of horror on her face as she heard the thunder of that bull's hoofs!

One of the most amusing documents which has ever come into the hands of Challis Sanderson, who is now directing a series of films for Master's was given him by a studio property man recently. This worthy had returned a number of props to the depôt from which he had obtained them, and the manager of the depôt explained he would have to make an extra charge on the hire because some were slightly damaged. Two days later the account was handed to Sanderson for signature. In explanation of the extra 10 per cent. charge was the written comment—"Fare ware and tare."

An exhibition that is likely to interest the profession was opened by E. Gordon Craig at the Victoria and Albert Museum on June 3, and will remain open, free of admission to the public, until July 16. Examples of modern stage art, with designs and models, from countries including Great Britain, Germany, France, Italy, Holland, America, Austria and Russia, range from the quiet dignity of Gordon Craig to the delirious riot of some of the modern Russian artistes. Under the patronage of some of our best-known theatrical leaders, this exhibition should be visited by all who have the higher developments of the picture play at heart.

Megaphone

Where they are and what they are doing

Bobbie Andrews is in "Little Miss Nobody."

Margot Armstrong is playing in "Little Miss Nobody."

D. J. Williams is playing for Progress in "Little Miss Nobody."

Peggy Hyland is in Tripoli, starring in "The Price of Silence."

Colette Brettel is at Shoreham, playing in "Little Miss Nobody," for Progress.

Walter Blakley is tonring on "The Price of Silence," the Granville production.

Stacey Gaunt has been playing Sir Leicester Deadlock in "Bleak House" for Master.

Silvano Balboni is one of the two cameramen engaged on Fred Le Roy Granville's "Price of Silence."

Kinchen Wood points out that his new address is not No. 1, but No. 7, Wymering Mansions, Maida Vale, W.9.

Miriam Murray has been playing the part of the hospital nurse in "The Road to Heaven," at Master's studio.

Geoffrey Malins has again left England on the World's Flight by aeroplane, and reached Athens on Sunday. He expects to be absent about a month.

Walter G. Summers is responsible for the scenario of "The Night Errant," the next George K. Arthur production. He is also assisting with the direction.

Donald Searle has just finished his contracts with International Artists and with Peggy Hyland, and is now staying at 23, Little Russell Street, W.C.1.

A. Harding Steerman has been engaged to play for International Artists (Bramlin's booking). He has been away on location at Minehead and returns to town this week.

Marie Ault, who has finished her part in the Gaumont production "A Prince of Lovers," and is now playing Miss Tod in the Welsh Pearson "Wee MacGregor's Sweetheart" film.

Humberstone Wright, who has been directing productions for Raleigh King, is busy on negotiations for directing other productions. In the meantime he is considering offers for acting as well as directing.

Fred Le Roy Granville is now in Tripoli directing "The Price of Silence," an original story by Ralph C. Wells, who is assisting Granville in the production. Peggy Hyland is to be the star and Walter Blakley and Balboni the camera-men.

C. Aubrey Smith is to play in the new Graham Cutts film.

David Hawthorne is playing in "Rob Roy" for Gaumont.

Will Kellino has now started on "Rob Roy" at Aberdeen.

Booth Conway has finished playing in the Master film, "Jane Shore."

H. B. Parkinson has finished directing "Bleak House" for Masters.

Betty Doyle appeared in "Bleak House" in support of Sybil Thorndike.

Challis Sanderson has completed "The Merchant of Venice" for Masters.

Artistes and others who desire to have their movements recorded in this feature, can obtain a supply of postcards for this purpose, free of charge, on application to this office.

Alec Hunter is now in Scotland playing in the Gaumont version of "Rob Roy."

Sybil Thorndike was supported by Ivan Berlyn in "The Merchant of Venice."

Harry Worth has finished work on "Bleak House," a one-reel feature, for Masters.

Edith Bishop has taken over Madge Stuart's part in the new Club production.

Wallace Bosco has left London for Scotland to play in the Gaumont film "Rob Roy."

Walter West has started on "The White Hope," which is being made at the Princess studio.

Maurice Tourneur is shooting some of the exteriors for "The Christian" in the Isle of Man.

Madge Tree appeared in the one-reel version of "Bleak House," which has now been completed.

Flora Le Breton has signed to play lead opposite Carpentier in the next Blackton production.

Graham Cutts is casting for his next production, which is to be made at the Alliance Studio.

Challis Sanderson is directing the series of one-reel versions of George R. Sims' poems for Masters.

Stewart Rome and Violet Hopson play the leading rôles in the new Walter West production, "The White Hope."

Edwin J. Collis directed Sybil Thorndike in "Jane Shore," and is now directing "Handsome Jack" for Masters.

Walter West is now superintending the cutting and editing of "Son of Kissing Cup."

Mdlle. Valia left London last week for Tripoli, where she will play under the direction of Fred Le Roy Granville in "The Price of Silence."

Gladys Jennings, who has been selected to play the leading part of Helen MacDonald in Gaumont's "Rob Roy," left for Scotland last Monday.

Victor McLaglen, who for the past two and a half months has been playing the title rôle in "A Sailor Tramp" for Welsh Pearson, will appear in another film for the same company so soon as the present one is finished.

Merriek Milton has returned from Canary Islands.

Douglas Payne is playing in the Club Production.

Cyril Percival has joined the cast of the Kinema Club Production.

Sydney Paxton is playing in "The Night Errant" for G. K. Arthur Productions.

G. K. Arthur has started on a new two-reel comedy entitled "The Night Errant."

Sundae Wilshun is playing in the new Adelqui Millar production, "Pages of Life."

Edward R. Gordon is directing "The Night Errant" for G. K. Arthur Productions.

Jack Raymond has been provided with a part in "The Crimson Circle" (Club Production).

Irene Tripod has been cast for a part in the new G. K. Arthur comedy entitled "The Night Errant."

Martin Walker is playing juvenile lead in "A Bill of Divorcement" for Ideal (Zeitlin's booking).

Gertrude Steroll is playing for Adelqui Millar's Production in "Pages of Life" (Zeitlin's booking).

Donald Lush, late studio manager of the Princess Studio at Kew, is now associated with the Seal Films.

Ward McAllister has been engaged to play lead in "Handsome Jack," which Edwin J. Collins is directing for Masters.

Bertram Burleigh has been engaged for a part in "The Crimson Circle" (Club Production).

Bert Wynne is not directing for Masters. His whole time is occupied with Seal Film Productions.

Jack Roberts has been engaged by Zeitlin's Agency to play juvenile lead in "Pages of Life" for Adelqui Millar Productions.

Somers Vellamy (late manager, Prince of Wales' Picture House, Liverpool) has been booked by Jay's Agency to play Major Domo in "Dick Turpin's Ride to York" for Stoll.

Maitt and Myers, who are now arranging kinema, variety and theatrical engagements, state they have several big things in view and wish artistes to keep in touch with them.

Leonard Tremaine, after twelve years' experience in production, is now running his own enterprises, under the title of T. and V. Productions, the second of which, "Cranby Pearls," is now nearing completion at the B. and C. studios.

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NEW YORK CITY.

YOUR CORNER

LETTERS TO THE EDITOR.

TACKLING PROBLEMS.

May I take this opportunity of congratulating you upon your paper, which seems to be tackling a multitude of problems in a very creditable and interesting manner.—
CECIL M. HEPWORTH.

JUDGING THE JUDGES.

While, as champion of the cause of the screen-actor, you will be interested to hear that Cassell and Co. is offering valuable prizes for the best filmable story, you will be amazed to know that the two foremost judges are Oscar Asche and Matheson Lang, two eminent stage-actors.

As far as I know the former has never "taken the floor" of a studio, and so not appeared on the screen; the latter succeeded in brilliantly enacting for the screen the character he had created in his own theatre on the stage in "Carnival." But one success, however brilliant, does not qualify a man to adjudicate screen stories.

Both these eminent stage-actors are far too busy with their own stage-productions to see more than an occasional film, or spend time in a cinema studio. Much experience of both is necessary for a judge of film stories. Yet not a single British screen-actor is among the judges, and we really have some.

Mr. Griffith rightly insisted, during his recent visit, on the definite distinction of stage and screen acting, and he knows, having seen more films than most people; it would be well if all connected with the Film Industry fully realised this and did not attempt to treat the screen as a branch of stage-work. It is most discouraging, and in the name of my fellow-screen actors I protest against giving precedence to these two eminent stage-actors before Colonel Bromhead and eminent screen workers and ignoring screen-actors. What can they know of screen requirements?

Recently you politely told the A. A. to mind its own business, and I would venture quite courteously to suggest to three eminent stage-actors that they should confine their attention to their own "boards" and its needs, and leave screen-folk to attend to floor and studio, and all that pertains thereto.

In a phrase, *Chacun à son et métier.*

ESS JEE.

EXPERT KNOWLEDGE—AND PEARLS.

You will, I am sure, on the principle of being just even to the humble lay press, permit a few lines in answer to your criticism of my article in the *Morning Post*.

You do less than justice to my intensive penetration if you think I don't see that a slow-motion picture implies an ultra-rapid camera. You idealise me if you think I can discern any witticism in that phrase: I cannot.

My reference to "wit" was simply a harking back to the beginning of my article, in which I criticised (on points of style) what in the profession I believe are called "sub-titles," what we ourselves shall henceforth refer to simply as "Pearls." I must have been so understood, surely, by every reader except you yourself, who have, nevertheless, been fortunate if you have ever sat through a slow-motion film ungarished by "wit"

But perhaps your memory is not good for so long a strain as a column of the *Morning Post*; or can it be—since after all *someone* must produce these pearls—can it be that I have unwittingly "annoyed an oyster"?

In any case, let expert criticism try again. In its first attempt to keep lay criticism in its place it has merely "come a pearler." Don't you think so?

Quite abashed at having interfered in your family party.—WALTER BAYES.

FROM THE CRITIC'S CHAIR

E. A. Baughan Lectures the Profession

SPEAKING at the Stoll Picture Theatre Club, E. A. Baughan, dramatic critic of the *Daily News*, said that there were three ways in which to look at criticism. There was the purely news value—telling people what a play or film is like; the personal view of the critic—an aspect of considerable importance; and a combination of both of these, which is the true function of the critic, namely, a description of the play and a considered personal judgment as to its dramatic value. Also, he said, criticism should always have a constructive element. The speaker then turned to some of the difficulties that stood in the way of films coming to full development as an art, not with a view to emphasising these difficulties, but in an attempt to suggest some remedies. The chief difficulty of the critic when he comes to deal with films is to know just how to apportion the responsibility, for, owing to the commercialism that pervades the film industry, the director is frequently overruled by the directors of the firm for whom he works. Whatever they suggest is done, irrespective of its artistic or dramatic value, and this frequently affects the film adversely.

He was not going to suggest, as other speakers had done, that all films should be interest films. To suggest this would be to suggest that the progress of the film can be checked, an idea that is obviously held by those who spend their time in throwing little bits of mud at the screen. But the progress of an art cannot be stopped, and the dramatic development of the screen will go on.

One of the great difficulties in the way of advance is that the commercial and artistic side of film making are not kept sufficiently separate. An artist cannot work to dictation: he must go his own way and work out his ideas along his own lines.

The two principal men in the making of a film are the director and the scenarist. The only real remedy for the commercialism in the film world is to let these two men have a free hand. The only interference by the firm should be the right to suggest modifications when the film is made. Until the film is completed the director and scenarist should be the only people to have a voice in its production.

In addition, every studio should have attached to it a competent artistic adviser. Turning to acting, the speaker said that too often the players did not seem to know what they were doing. Particularly in close-ups, it was noticeable that they were merely "registering" this or that emotion, and that they had no real grip on their role or the play as a whole. A close-up should be more or less of an accident, designed to illuminate suddenly some particularly dramatic point. There was no virtue whatever in a close-up used merely to show how pretty an actress could look. It was essential that in the studio, as on the stage, there should be an enormous amount of rehearsal until the actors knew exactly what was expected of them at any given moment. The Swedish films, probably as the result of the close co-operation suggested between scenarist and director, seemed to have overcome some of these difficulties, and their acting gave the impression of being natural, spontaneous and devoid of self-consciousness. Referring to the exhibiting end of the business, Mr. Baughan said that exhibitors must make up their minds what class of people comprised their audience and play to them. "At present," he said, "the idea seems to be that a film should appeal to as many people as possible. But this is all wrong. The film differs from no other form of art in this respect

CLUB CLATTER

by CLATTERBOX

I am asked to announce by Fred Groves, chairman of the House Committee, that in future the club will open on Sundays at 6 p.m. instead of 3 p.m., until further notice.

Swimming seems to be a popular sport among club members, and two sections have been formed. W. Friese-Greene is captain and G. Hopkirk vice-captain of the men's section, while Irene Ridgwell is captain and Evelyn Cecil vice-captain of the ladies' section.

The club cricket team and a party of thirty travelled to Bromley last Sunday and played Bromley Town cricket team. Our team was fortunate in being captained by the famous Essex player, G. G. Farnfield. The result was a bad thrashing for our team again. The scores were:—

BROMLEY TOWN.

W. Wood, b Hamilton	...	...	26
A. E. Reed, not out	...	...	133
W. Hole, b Hamilton	...	...	0
T. Bacon, c Benstead, b Payne	...	...	5
P. Cooding, c Hamilton	...	...	94
Extras	...	...	34

Innings declared. 292

KINEMA CLUB.

First Innings.

P. Rogers, run out	...	...	0
C. Boucher, b Cooding	...	...	1
E. Hamilton, b Cooding	...	...	1
G. G. Farnfield, c Reed, b Janes	...	...	37
K. W. Gordon, b Cooding	...	...	1
Malcolm Tod, b Reed	...	...	15
Chris Walker, lbw, b Bailey	...	...	1

Geoff. Benstead, b Bailey	...	...	0
D. Payne, lbw, b Wood	...	...	17
Colin Kent, c and b Janes	...	...	0
W. A. Freshman, not out	...	...	1
Extras	...	...	21

95

Second Innings.

K. W. Gordon, not out	...	...	15
Chris Walker, run out	...	...	3
Geoff. Benstead, b Bacon	...	...	2
Colin Kent, b Janes	...	...	15
W. A. Freshman, b Bacon	...	...	1
Extras	...	...	12

(4 wickets) 48

Something better than this ought to come from No. 9. We possess cricketers of sterling merit. Why do they not rally and lend a hand? The Kinema Club cricket team ought to be the best in the Trade, whereas it looks capable of being beaten by all and sundry.

The club production is going strong. Geo. Ridgwell is working himself to a shadow almost on it, and the results should justify the expenditure of energy and time that has been involved. Edith Bishop is playing the lead, and on every hand there are evidences of the enthusiastic support of all who matter. Spillman and Co. has been kind enough to lend all the furniture needed, and Serenplays has joined Davidson in offering the use of studio. The company has been on location in Oxshot, and is now busy on interiors.

HISTRIONICS AS A SCIENCE

by COLONEL NETTERVILLE BARRON, C.M.G., M.V.O.

By the courtesy of H. L. Barbor, the editor of the "Actor," we continue this week the series of articles on the scientific aspect of acting. Colonel Barron is a physician and dramatist and is a Fellow of the Royal Society of Medicine. He is the author of "The Three Brothers" and other wordless plays, and founded the Windsor Forest School of Physical Culture. He is well known as a lecturer on the Art of Dramatic Expression

THIRD ARTICLE

[Colonel Barron, having discussed the Primary Emotions, considers here their compounds, which he calls Secondary Emotions.]

THE Secondary Emotions, being compounds of the Primary Emotions, are expressed by compound, and therefore very complicated, movements. They are far too complicated to be described in an article of this length. The student should refer to the Table given in the last issue, and, by combining the movements there detailed, work out for himself the appropriate expressions.

An analysis of twenty Secondary Emotions is given at the end of this article.

The movements of a Secondary Emotion vary according to the relative intensity of its elements. Thus Fascination is a secondary emotion compounded of three elements, Wonder, Fear and Disgust. Fear and Disgust are backward movements, nevertheless a victim of Fascination goes forward because Wonder is the most intense emotion and wonder is a forward movement.

Sometimes the movements of a secondary emotion are, so to speak, flatly contradictory. Thus Doubt is a compound of forward Wonder and backward Fear. This may, and often does, result in arrested movement. A man perplexed by doubt is apt to stand still.

When a secondary emotion is compounded of a great many primary elements, as, for example, Anxiety, the dominant elements may completely mask those which are less intense. The appropriate movements of Anxiety can only be decided upon when it is known what the cause of the anxiety actually is. A mother may be anxious about her child, or a student may be anxious about his examinations. The elements are the same but the resultant movements are different.

Suppose the student to have acquainted himself with all the laws of dramatic movement. Suppose him capable of earning full marks in an examination, would he then be a good actor?

The answer is, of course, certainly not. He might be a good critic, he might be a good teacher in that he could support his theories by facts, but to be a good actor he

requires something more. He requires the temperament and disposition of an actor. Add these to his knowledge, and he will be a good actor.

What then are the temperament and disposition of an actor?

Disposition is determined by a physical fact, which depends on the presence in the brain of certain nervous centres. The localisation within the brain of what are commonly regarded as mental states, such as pugnacity, is a doctrine not generally accepted by psychologists. My own investigations have, however, persuaded me that localisation is a fact. For without assuming definite centres the facts of movement cannot be explained. Every primary instinct with its corresponding emotion has, in my opinion, its centre in the brain. Disposition depends on which of these centres is the most constantly active. If, for example, the centres, Positive, Pugnacity and Acquisitive are the most constantly active, that man will have the disposition of a soldier of fortune. If Wonder, Negative, Sympathy and Fear constantly predominate, that man will have the disposition of a somewhat meek philanthropist.

The disposition of an actor is made up from Wonder, Constructive, Positive-Negative and Sympathy. The Positive-Negative "mix-up" seems to be a peculiarity of all artistes. In this respect they are apt to be unstable, one day aching to suffer, the next arrogant in their assertion.

The writer does not find it necessary to assume a special artistic centre, nor is there any evidence of the so-called æsthetic emotion being anything more than a fashion of interaction between the intellect and one or more of the primary emotions.

There is a very definite centre for speech and another less definite for musical sounds. We may have to deal with these when we pass out of the region of the emotions situated in the hind parts of the brain, into the region of the intellect, the physical machinery of which would appear to be connected with that part of the brain lying, approximately, in front of a line drawn vertically upwards from the opening of the ear.

Disposition is the emotion normally in the greatest state of activity. The usual dis-

position of an actor is sympathy. But it is a form of sympathy which impels him to crave from the crowd attention to himself.

Temperament is dependent on the circulation in the blood of certain glandular secretions. The ancients divided it into choleric (excess of yellow bile), melancholic (excess of black bile), sanguine (excess of red blood), phlegmatic (excess of lymph). We cannot discuss these in the space at our disposal.

A knowledge of the temperament and disposition of an actor is necessary for correct casting.

There are three other psychological concepts which we must consider. They are character, sentiment and personality.

A man's character may be described as the resultant of the battle between the activities of the fore and hind parts of his brain. As we have pointed out, this battleground is the dwelling-place of the Soul. Therefore, character is determined by Body, Mind and Soul.

Body may be regarded as altogether physical. Mind is half physical and half spiritual. Soul is altogether spiritual. Now it is probable that anything altogether spiritual cannot with accuracy be described as dwelling anywhere. Soul deals neither with time nor with space. It is something from without and is not in any way a higher development of mind. It is not even requisite to possess a highly developed mind in order to experience soul. On the contrary, it would seem as if those who were nearest to Nature, the most elemental, can experience soul most readily.

There are, therefore, two varieties of spirit—mind and soul. And when we say that soul has a dwelling-place all we wish to convey is that amid the ebb and flow of conflict the soul joins issue, impressing its power, receiving its wounds.

All these things are shown plainly in the bodily movements of a man, and the sum of his movements is his personality. Personality varies in accordance with a man's physical and moral qualities. It can be good and bad. There are men from whom badness seems to radiate like a blast from hell itself. (Man is used in a general sense and should be taken as including women.) There are men from whom goodness radiates like a benediction. Both can be great in the sense that they are capable of producing far-reaching effects.

Sentiment. Love is a sentiment. If we can analyse love we shall know what a sentiment is.

A is in love with B. A (sexually) wants B. B is in danger, A is afraid. A is Positive or Negative, so is B. B is wonderful to A. B has a lover already and A is angry. A wishes to "mother" B. In short, A's love is seen to be a mixture of primary emotions aroused by B and varying with the circumstances in which A and B find themselves. That is Sentiment.

Many of the secondary emotions and some of the primary, for example, Emulation, have a sentimental value. Their operation is, in fact, dependent on the circumstances of the moment. "Sentiments are a damned nuisance" is a true remark made by one of the writer's pupils. They are. Never-

Continued on page 11.

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PHOTO-PLAYWRIGHTS & SCENARISTS

by KINCHEN WOOD

TIME and again the cry goes forth from film directors: "We *must* have stories." Time and again you send off your pet scenario with prayers and return postage, only to receive it back in due course with the usual "regrets."

Now what is wrong? It may be that in ninety-nine cases out of a hundred the story submitted is either quite useless or unsuitable; it may be that it is not judged fairly, or it may be that stories are really *not* wanted at all!

To take the first case, I have myself had considerable experience with dealing with MSS. submitted to Studios both in this country and in America. Ninety-nine per cent. of the stuff sent in is unquestionably "tripe"—written by people who have not the least conception of even the elementary requirements of a photo-play. The remaining one per cent. is probably good filmable material, but perhaps unsuited to the requirements of the particular Studio to which it is sent.

And now to take the second case: How many of the English-producing concerns can boast of a scenario department or even of a scenario editor?

It is quite possible that scripts submitted are read in the lunch hour by some flapper typist who knows as much about "story construction" and "dramatic values" as the average scenarist knows about knitting jumpers. Perhaps they are not even read at all when there is no staff for that purpose.

In the American studio with which I

was associated, the scenario department consisted of an editor, a title writer and six readers—all expert critics and able to visualise each story as it would appear if screened. In this way only can MSS. be properly judged.

Directors shriek for stories because really good ones are scarce—every theme has now been so thoroughly exploited that they are at their wits' end to find something new. I refer, of course, to the American studios which are genuinely in search of original plots and are willing to *pay* for them.

When ninety-nine per cent of the stuff is "the bunk," as they say over there, well may they shout and incidentally decide to film well-known novels instead.

But in this country the case is somewhat different. In the first place, companies will not pay anything like a fair price for an original story, though they will meekly pay large sums to authors for the rights to film their novels, which may be, and usually are, totally unsuitable for film purposes.

So I repeat that over here it would seem that stories are *not* wanted, and that photo-playwrights "need not apply!"

Continuity writing is another much abused and poorly paid art in this country. When a scenarist is lucky enough to obtain a commission the chances are that he is expected to rattle off a full-blown working continuity in about a week!

To obtain anything like a good result three clear weeks are essential, espe-

cially if the work entails adaptation as it generally does, and, moreover, the close association of author, director and scenarist is absolutely essential to get the very best out of the material at hand.

And, above all, the continuity writer should receive adequate recognition and publicity for his work. Mr. Mannock's letter is unfortunately an exposure of an all-too-common state of affairs. A bad continuity can and will ruin the best story, the best acting, direction and photography—it can make, or mar a production—surely then this service is worth paying for, and the scenarist's name should unquestionably appear on the film, as publicity after all is to him the "breath of life."

Continued from page 10.

theless, the sentiments of Love and Hatred are the everlasting themes of the Drama.

In spite of the never-ending interest in love, there are few good dramatic lovers—why?

Is it because the actor tends to the conclusion that love is an emotion and has not perceived that it is a sentiment, and, as such, covers the whole gamut of the emotions?

Sentiments are, in fact, "a damned nuisance," because they are difficult to act. But let the actor conscientiously study his movements, and his difficulties will gradually disappear.

The analysis given below is incomplete, but it will be found "dramatically" correct.

A Table of Twenty Secondary Emotions and of the Sentiments, Love and Hatred.

NOTE.—The movements which represent this class of emotion are "made up" from the movements representing the Primary Emotions (see article, November issue). Thus, *Admiration* is in part a movement of *Wonder* and part a movement of the *Negative* emotion, and so on. The student should work them out carefully, judging for himself the degree of each primary movement necessary.

SECONDARY EMOTION.	ELEMENTS.	SECONDARY EMOTION.	ELEMENTS.	SECONDARY EMOTION.	ELEMENTS.	SECONDARY EMOTION.	ELEMENTS.
<i>Admiration.</i>	Wonder. Negative.	<i>Fascination.</i>	Wonder. Fear. Disgust.	<i>Love</i> (really a sentiment).	Tenderness. Positive- Negative. Anger. Fear. Wonder. Emulation.	<i>Reverence.</i>	Wonder. Negative. } Awe. Fear Tenderness. } Grati- Negative. } tude.
<i>Anxiety.</i>	Tenderness. Positive- Negative. Wonder. Anger. Fear (with pain).	<i>Gratitude.</i>	Tenderness. Negative.	<i>Pity.</i>	Tenderness. Sympathy.	<i>Revenge.</i>	Anger. Positive (accented).
<i>Awe.</i>	Wonder. Negative. Fear.	<i>Hatred</i> (really a sentiment).	Disgust. Anger. Fear. Wonder. Positive- Negative. Emulation.	<i>Remorse.</i>	Positive- Negative. Anger (self- directed).	<i>Scorn.</i>	Anger. Disgust. Positive.
<i>Contempt.</i>	Disgust. Positive.	<i>Jealousy.</i>	Positive (interrupted). Anger. Acquisition.	<i>Resentment.</i>	Anger. Positive.	<i>Shame.</i>	Positive and Negative interrupting one an- other, with Pain.
<i>Doubt.</i>	Wonder. Fear.	<i>Loathing.</i>	Fear. Disgust.			<i>Suspicion.</i>	Anger. Fear.
<i>Envy.</i>	Anger. Negative. Wonder. Emulation.					<i>Sulkiness.</i>	Positive-Negative interrupted by Anger.

Pulse of the Studio

PRODUCTIONS AND WHO IS WORKING ON THEM

Alliance Film Co.

STUDIO: St. Margaret's, Twickenham.

FILM: "Love and the Whirlwind."
DIRECTOR: Harold Shaw.
STAR: Clive Brook and Marjorie Hume.

CAMERAMAN: Phil Hatkin
STAGE: Seventh week.

British International.

ADDRESS: Windsor Studios, Catford.

FILM: "The Price of Silence."
DIRECTOR: Fred Granville.

TYPE: Five reel drama.
STAGE: On location in Tripoli.

British Super Films.

ADDRESS: Worton Hall, Isleworth.
FILM: "The Faithful Heart."

DIRECTOR: Fred Paul.
STARS: Owen Nares and Lilian Hall Davis.

CAMERAMAN: S. Blythe.
TYPE: Drama.

STAGE: Cutting and Editing.

FILM: "Brown Sugar."

STAR: Owen Nares.
DIRECTOR: Fred Paul.
CAMERAMAN: S. Blythe.
STAGE: Second week.

Davidson

FILM: Sporting drama.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Third week.

Diamond Super Production.

STUDIO: B. & C., Walthamstow
FILM: "A Rogue in Love."

STAR: Gregory Scott.
DIRECTOR: Albert Brouett.
CAMERAMAN: L. G. Egrot.
STAGE: Fifth week.

Gaumont.

STUDIO: Lime Grove, Shepherd's Bush, W.12.

FILM: "Rob Roy."
DIRECTOR: Will Kellino.
STAR: David Hawthorne.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: First week.

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.

STAR: Howard Gaye.
CAMERAMAN: Basil Emmott and A. St. Brown.

TYPE: Super production.
STAGE: Cutting and assembling.

George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.

FILM: "Fox Farm."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Third week.

George K. Arthur Productions.

ADDRESS: 3, Wardour Street.
FILM: "The Night Errant."
DIRECTOR: Ed. R. Gordon.
STAR: G. K. Arthur.
SCENARIST: W. G. Summers.
CAMERAMAN: R. Terreneau.
STAGE: Casting.

Hardy.

ADDRESS: 13, Gerrard St., W.1.

FILM: "The Adventures of Billy Bunter."

TYPE: Comedy Series.
STAGE: Scheduled.

Ideal.

ADDRESS: Boreham Woods, Elstree, Herts.

STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.

FILM: "A Bill of Divorcement."
DIRECTOR: Denison Clift.

STARS: Fay Compton and Constance Binney.
STAGE: Fourth week.

International Artists.

ADDRESS: 57, Shaftesbury Av, W 1.

FILM: "The Lark's Gate."
DIRECTOR: Donald Crisp.

J. Stuart Blackton.

ADDRESS: Bush House, Aldwych, W.C.

FILM: "Love's April."
STAR: Georges Carpentier.

DIRECTOR: J. Stuart Blackton.
STAGE: Starting shortly.

Masters.

ADDRESS: Weir House, Broom Road, Teddington.

FILM: One reels.

DIRECTORS: H. B. Parkinson, Edwin J. Collins, Challis Sanderson, and George Wynne.

CAMERAMAN: Theodore Thumwood.

TYPE: One reels.

STAGE: Two a week.

Progress Film Co.

ADDRESS: Shoreham-on-Sea.
FILM: "Little Miss Nobody."

DIRECTOR: Wilfred Noy.

STAR: Mavis Clare.

CAMERAMAN: S. Mumford.

STAGE: Fifth week.

FILM: "Rogues of the Turf."

DIRECTOR: Wilfred Noy.

STAGE: Scheduled.

Quality Films.

ADDRESS: Thornton House, Clapham Park.

FILM: Pan stories.

DIRECTOR: George A. Cooper.

CAMERAMAN: Randal Terreneau.

TYPE: One reels.

STAGE: One a week.

Stoll.

ADDRESS: Temple Road, Cricklewood.

STUDIO MANAGER: J. Grossman
FILM: "Running Water."

DIRECTOR: Maurice Elvey.

CAMERAMAN: J. J. Cox.

STAGE: Completed.

FILM: "Dick Turpin's Ride to York."

DIRECTOR: Maurice Elvey.

STAR: Matheson Lang.

CAMERAMAN: Jack Cox.

STAGE: Second week.

Welsh Pearson.

ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.

FILM: "A Sailor's Trap."

STAR: Victor McLaglen.

DIRECTOR: F. Martin Thornton.

CAMERAMAN: Percy Strong.

STAGE: Fifteenth week.

FILM: "Wee Macgregor's Sweet-heart."

STAR: Betty Balfour.

DIRECTOR: George Pearson.

CAMERAMAN: Emile Lauste.

STAGE: Tenth week.

Walter West Productions.

FILM: "Son of Kissing Cup."
DIRECTOR: Walter West.

STAR: Violet Hopson.

STAGE: Cutting.

FILM: "The White Hope."

DIRECTOR: Walter West.

STARS: Violet Hopson and Stewart Rome.

STAGE: Second week.

Zodiac.

FILM: "Walter Wants Work."
DIRECTOR: Tom Seamore.

STAR: Walter Forde.

CAMERAMAN: M. Rednap.

STAGE: Fifth week.

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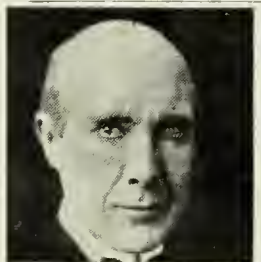
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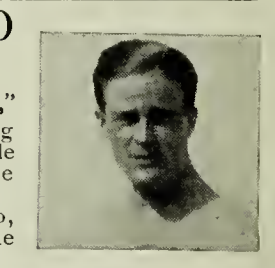
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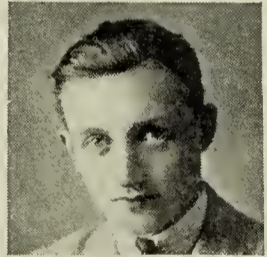
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WHO'S WHERE.

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- BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.
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- BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
- BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
- CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
- DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
- ESMOND, ANNIE: 43, Richmond Road, Westbourne Grove, W.2. Park 854.
- FORD, BERT: 19, Wyke Gardens, Stockwell, London. S.W.9.
- FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.
- GRACE, ADELAIDE, 103, Morshead Mansions, Maida Vale, W.9.
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- MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road, N.W. 8.
- NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.
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- RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.
- RAYNER, MINNIE: Kingwater Cottage, Church Walk, Thames Ditton.
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Vol. 2 No. 55

Getting the Focus

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June 24, 1922

“Country of Origin.”
ELSEWHERE in this issue “Megaphone” announces that Will Day is to exhibit his unique collection of cinematograph instruments at the Victoria and Albert Museum. There is no doubt that this will cause considerable interest both among the general public and members of the Trade. But in our opinion this is not enough. This collection represents the life work of a veteran of the Film Industry and it is of national value. We consider that this collection should be retained by the State as a national collection. There is, we gather, a danger of this collection going out of the country. We are not surprised, because it is the chief proof that cinematography was invented in this country, and as the art of cinematography has gone to America, it is only natural that the proof of its British origin should disappear in the same direction. Already Mr. Day has received substantial offers from the Other Side, and anyone but Will Day would have unhesitatingly closed with these offers; but he feels—and rightly so—that this collection is a national heritage, and as such should remain in the possession of the country of the origin of cinematography. What is the Industry going to do about it?

A School for Scenarists.
WHILE he was in this country a few days ago Jesse Lasky said he was seriously considering the establishment of a school for film writers at his Islington studios. That would be one of the finest things he has done for the Industry. Not that we construe his suggestion to mean that such a school would do for scenarists what the “schools” of acting do for artistes: we cannot imagine that Mr. Lasky has in mind the establishment of a school that would take fees for teaching a few elementary principles of scenario writing from amateur writers who would then be flung on to a market already glutted with half-fledged scenarists who stand in the way of the skilled craftsman. The literary department of film production is the basis of every film that is now being made; if it is defective, then no amount of good acting, skilful direction or expert photography can bring forth a good film. If, however, Mr. Lasky’s plan is to establish a school where the intricate science of scenario writing is thoroughly taught, then we hope that he will hasten the day. Original stories, new material, fresh angles are badly needed, and there is every reason to believe that in the brains of the skilled

scenarist these can be evolved. Nor would Mr. Lasky be creating a precedent, for already the University of New York has a special course of film writing.

Americanised Methods.
ONE of the Crowd” wrote for the *Star* a descriptive report of the big scenes which Maurice Tourneur staged in Trafalgar Square the other night. We reproduce the following extracts:—“There were men, women and children there. Few had overcoats. Many of the women had drawn shawls over their heads; others

¶ Don’t get cold feet, is Harry Millarde’s injunction to British film folk. And he’s right to give such a warning.

Cold feet won’t get you far in the race of life. To get the wind up is a sure sign of moral cowardice and a lack of self-confidence. The funky man never succeeds in scaring anyone but himself.

¶ There’s a better time coming. That’s certain. But cold feet, quaking hearts, and tremulous tones will only help put the hands of the clock back.

had no headdress of any sort, and their blouses and skirts seemed to be too diaphanous for a night in the open. . . . The rain pelted down mercilessly and without cessation, so that the sight of men without overcoats and women wearing only thin dresses was a pitiable thing. It was cold, too, and many of the crowd were beginning to grow stiff through standing about. . . . And the crowd stood in all the rain until most of them were soaked to the skin. . . . It had now passed 4 a.m., and the rain still pouring down. There was nowhere for the shivering crowd to sit down. Everywhere there was water. To get food or warm drinks was impossible. . . . We were marched down Northumberland Avenue and then along the Embankment in the direction of the Houses of Parliament. Men, women and children,

we looked a sad, sorry and bedraggled mob. . . . I asked, in all innocence, if the rain would not spoil the picture. Not a bit of it; it will be brilliant. A weary, miserable crowd was wanted, and it is one, was the reply.”

Sweated Labour.
THERE was no attempt in this article to point any moral or draw any conclusions. “One of the Crowd” did not dare. But we consider it our duty to finish this article for “One of the Crowd.” And in no mild terms we wish to express strong disapproval of the methods of Maurice Tourneur in connection with these Trafalgar Square scenes. Men, women and children, soaked with rain, stiff with cold, a pitiable sight—“a weary, miserable crowd was wanted,” was the callous explanation given. *These poor devils waited, worked and walked in slush and rain from midnight to five in the morning, and received for remuneration the miserable pittance of—fifteen shillings!* This journal welcomes the big American directors to this country on the assumption that their presence is good for the British profession, but if this kind of thing is typical, then we would prefer to struggle on without the inspiration of such brilliant directors. We admire Mr. Tourneur’s search for realism, but he must know that realism cannot be purchased for fifteen shillings. If 1,500 men, women and children are forced to stand for five hours throughout the night in a deluge of rain they must be paid sufficient to at least pay their fare, buy their food, cover the cost of spoiled clothes and pay the doctor’s bill for the colds that are inevitable.

British “Inferiority.”
WRITING on the subject of these Trafalgar Square scenes, Jympson Harman, the *Evening News* film editor, says: “Those who braved the downpour of rain had an opportunity of appreciating one of the reasons why British productions are so often inferior to American pictures.” Mr. Harman is at liberty to think this. Our view is that if the only way to secure pictures as good as America’s is by adopting such methods, then we will be content to see British productions remain as they are. The policy of American companies who come here to take advantage of our natural scenery (gratis) bring over their own leads and only use British artistes for crowd scenes at less than even the usual minimum again proves the necessity of the Kinema Artistes’ Federation.

SCREEN LITERATURE

by COLIN N. BENNETT, F.C.S., F.R.P.S.

For the outside aspirant there is no great promise of employment, or of revenue, to be got by adapting books to the motion picture screen. This work is generally done "inside." And yet two reasons seem to suggest that the method of screen adaptation may be worth knowing and practising by those who feel they possess an aptitude for the work. The first reason is because almost every "inside" man has at some time or other, however long ago that time may be, been an "outside" man. The second reason is because many book plots which reach the screen have suffered so grave a mangling in the process as to be all but, or even quite, unrecognisable. If it be true that, under the law of supply and demand, a man who can do a thing well may justly hope, in the long run, to wrest work from the man who does it badly, there must be some ultimate chance of a good scenario adapter claiming recognition from producing houses, no matter how much "outside" he may be at the start.

The first temperamental necessity for a scenarist of any sort is to be able to think pictorially, and to see situations in terms of action. Whether a man can do this, or whether he cannot, must be determined in the first place by his unaided self. I do not know of any quick rough and ready test by which discovery may be made of the presence or absence of scenario writing ability.

Supposing a man has the right way of thought, there remains to him a need of some reasonably reliable system upon which to undertake his task. Many a potentially good man is held up from attempting what

is well within his capacity by half-hearted doubts about the way to make a start.

The right way to start, when called upon to adapt a book for the motion picture screen, is to begin by reading the first chapter. When the first chapter has been read, it is well not immediately to begin upon the second chapter. Instead, a sheet of paper should be taken and marked "Chapter I." On this sheet make a list of all the important characters so far come upon, together with brief notes upon the sort of people they seem to be, whether probably likeable or the reverse. Follow this list with a brief written description of the story so far as the chapter unfolds it, adding your opinion upon how you personally expect the plot to develop itself in the, as yet, unread part of the book.

The way is now clear to tackle the second chapter, reading it through first and proceeding to compile a similar list of newly introduced characters and a chronicle in short synopsis form of its unfolding of events. The same thing is done for every succeeding chapter, in turn, till the book has been read from beginning to end.

Now let us put the book aside and carefully and attentively re-read the descriptive chapter synopses in the order in which we compiled them. If they have been constructed along the suggested lines each synopsis will contain an attempt at foretelling how the further plot of the book is going to work out. By studying these prophecies attentively we can discover a matter of great importance, for we find how often, and how completely, the book cheats our expectations.

Some books depend upon this, and upon this alone, for whatever interest they may possess. Some books have none of it. In the majority of them there is at least a certain amount of interest gained by the "suspense" element. Whatever that value is, you have placed yourself in a favourable position for estimating.

Another point you will be able to form a good estimate upon is how far the book is coherent. In some books, typically in good detective stories, one single undeviating theme runs through from cover to cover, like a Roman road. In other books, of which a classical instance would be Sterne's "Tristram Shandy," though the reading is amusing enough, any connecting links holding together the course of events are continually being sundered by interposition of wholly irrelevant matter. It is fairly well recognised that, for dramatic value, linking up of events going to compose the web of a photo-play plot must be continuous, or very nearly continuous.

Thus, our work already done upon the book we wish to adapt to the screen will be quite enough to show us if the book plot can stand of itself without further support, if it needs greater coherence for screen adaptation, or if the existing plot is such that, in order to use the book title as a draw, an almost wholly new "web" will need to be thought out and worked in.

Having got so far with our preliminary survey of the story, we shall probably be past feeling any further sense of oppressiveness over making a start with the continuity. True, the whole continuity writing still remains to be done, but the prospect we are facing is no longer a formless void. We yet have to clothe our mammoth with flesh, but its skeleton is already before us. For one thing, we know how far we shall be able to follow the book author.

If there is any real danger at this point it lies in a natural, though swollen-headed, temptation to improve upon the original more than there is a real call to do. Many are the good book plots which have been sacrificed in their photo-play version to the inability of a screen adaptor to leave well alone. Human beings, one and all of us, are self-opinionated creatures possessed of an insatiable appetite for forcing our individual prejudices down the throats of other folk. Once give us a well-known writer's work to maul and nothing but a rigid sense of moral responsibility to its author can prevent our seizing upon so golden an opportunity of "making it better."

The trouble is that spectators of the screen adaptation will hardly be likely to accept our "improvements" in a similar spirit of satisfaction. To the mere picturegoer there is something little short of insult in being invited to a kinema to see a screened version of a favourite book, only to be confronted by a film just near enough to the book story to be a wretchedly bad caricature.

The rule, then, in screen adaptation should ever be to keep as close to the book as difference of medium will permit. Another rule, following from what has already been written, will be to regard the book, for adaptation purposes, as the main book plot. If there are subsidiary plots these may rightly be, and should be, eliminated. Or, where they serve some important purpose of contrast or relief, they should be kept down to a point where they not only fail to compete in importance with the main plot, but where they do not sensibly slow the main plot's action. For in a film, fairly quick action is vital.

When writing the continuity itself, it is to-day permissible to make it considerably fuller than was allowed a few years ago. There was a phase of continuity writing where "smartness" dictated it as necessary that particles, conjunctions and even commas should be slashed out, and the course of events set forth in a series of jerky hyphenated outbursts. Seven-eighths of this was mere "swank." In due time its valuelessness came to be more and more seen through. It is now quite in order to write the continuity of a photo-play scene as you would write stage directions for the business of any theatrical scene.

TO THE TEMPLE OF SILENCE

by F. E. ARMSTRONG (Stoll Picture Theatre Club).

There is a movement on in favour of Speaking Films, The following is the versified opinion of a picturegoer.

THERE'S Something in the Silence when the noise Without is crushed,
And Humming Life is left behind ; and Senses are all hushed
Save Sight ; and she responsive asserts her Right as Queen—
Interpreting the Silence of the Shining Silver Screen.

There's Something in the Silence that's Seductive to the Soul,
That seems to soothe the jarring notes that strive to wreck the whole
Of cherished plans and visions, all of which, well—might have been,
But for Silent Inspiration of the Shining Silver Screen.

There's Something in the Silence, like the dusk of Temple Court,
Where quietness is asked for and clearer vision sought,
And Inspiration's given and forgiving thought grows keen
Through the quiet intervention of the Shining Silver Screen.

This Something in the Silence, it puts the Nerves to rest,
Subordinates severity and brings out all that's best,
And Sympathy displaces scorn and Charity is seen
Suggested by the Silence of the Shining Silver Screen.

There's Something in the Silence that makes you think, and pause ;
And fascinated, figure out Inexorable Laws,
For Life is real and earnest, and often what is seen
Is Life itself but mirrored in the Shining Silver Screen.

There's Something all compelling in this Silence that Enshrouds
That lifts the Mists obscuring, the Fogs that oft becloud
Our Resolutions Ambit, and they fain would lie between,
But you set Life's facts in sequence, in the Silence of the Screen.

*So leave us please to Silence, Save music at its best,
If sound is sought to Synchronise, its sure Good-bye to Rest,
And I for one will cease to come, the Day that Noise is seen
To overthrow the Temple of the Silent Silver Screen.*

High Lights

Intimate Studio Gossip

I am asked to explain the position with regard to Flora Le Breton and Ideal. The facts appear to show that Miss Le Breton was engaged by Ideal for the part of Sidney Fairchild in "A Bill of Divorcement," and Ideal sent out Press publicity to this effect. Later Ideal explained to Miss Le Breton that before she had been engaged its American agent had commenced negotiations with Constance Binney and these had since developed, and that Miss Binney was on her way over. Ideal asked Miss Le Breton to step aside. The A.A. dealt with the matter, and the result is that Ideal is meeting Miss Le Breton very fairly, making Press announcements to this effect and promising her a part in a later production. Meanwhile she is at Gaumont Studio playing lead with Carpentier in "Love's April," the new Blackton picture.

By the way, I went to Shepherd's Bush last Tuesday to see Stuart Blackton on his first shots in "Love's April." I was introduced to a tall young fellow and was pleasantly surprised to learn that this was Carpentier. Later I saw him before the camera with Flora Le Breton, and was favourably impressed with his film style. While obviously handicapped by lack of knowledge of our language it was easy to see that he has a natural film manner and a ready grasp of the requirements of the director. The costumes, incidentally, are a triumph for Willie Clarkson.

Thanks to Will Day, of Lisle Street, the British people can assure themselves that cinematography is an English invention. Mr. Day's life work has been to collect every form of instrument which has been used or experimented with in this connection, and these are to be installed in the Science Department of the Victoria and Albert Museum. Mr. Day is in a position to prove both with practical demonstration, and with the aid of a wonderful bibliography which he has collected, that with the single exception of lens grinding, all the inventions in cinematography, both the instrument and the film itself, are English in origin. He can show the first film ever made and the first machines ever used, the lantern, the illuminating of which was a tallow candle, and which threw pictures on the screen of the procession of

George III. Mr. Day has the original lantern slides of 1760, which are some two feet in length and three inches wide, on which are beautifully painted the processional pictures in gorgeous colours.

It is a striking coincidence that the week that saw the Trade showing of "Uncle Dick's Darling" also sees the return of the star of that film—Athalie Davis—to studio work. Miss Davis, who is still on the sunny side of twenty, is, nevertheless, quite a veteran in film work. Her experience goes right back to the old London Film days, and she is well known to most of the leading directors whose association with the profession is net of recent growth. Athalie Davis, it will be remembered, starred in several of the productions of two years ago, including "Barnaby" and "Master of Grey." More recently she played second lead in "The Twelve Pound Look" for Ideal, since when she played with W. H. Berry in "Golden Moth" at the Adelphi. She has now definitely decided to settle down to film work again.

I am able to announce that G. B. Samuelson has arranged a contract to produce 100 films in ten years for British Super Films, Ltd., a £50,000 concern in which Sir Wm. Jury is interested. The films are to be made at the rate of ten a year over a period of ten years. Adaptations of successful London plays will form the bulk of the first year's output. Of these, three are already completed: "Stable Companions," "Brown Sugar" and "The Faithful Heart." The two latter will be Trade shown on July 19 and August 2 respectively. Now in course of production at Isleworth is a version of "If Four Walls Told."

Recently I saw a British film and was forced to marvel at the fact that in many cases the lips of the actors and actresses came out very dark or even black and that also the flesh of the crowd looked unnatural at times. In most cases this is caused, I think, by the artistes making-up with wrong shades of grease paint. This could be easily prevented if only the producing firms stocked and sold to their artistes grease paint of the proper colour and insisted upon them using it. Many supers make up as for the stage, using rouge and carmine which every

photographer knows comes out black in the photo. If the picture is to look uniform it is necessary to have a grease paint the colour of which never varies. The one that can be most relied upon to do this, in my opinion, is the universally known Leichner's, which has been a *sine qua non* in the theatrical world for a generation, and I learn that this is now on the English market owing to the enterprise of ex-British officers.

In a recent issue we published an article by Sidney Jay and to this the *Encore* refers under the heading "Calling the Kettle Black." The writer says: "I noticed a complaint this week in a Trade paper from a film agent who gave as a reason for bad productions the extraordinary people whose names find their way on to the film after the words 'directed by.' I am in sympathy with the complaint to an extent, but I am inclined to think that even an office clerk, if he has brains, would be as suitable a director as an ex-music hall juggler, though, no doubt, a successful one, would be an efficient 'caster.'" Then there is hope for "even an office clerk," for no one disputes Sid's success.

Recently this journal urged Mr. Newbould to take some steps to press the Government to reduce the duty on imported films, and last week Mr. Newbould questioned the Chancellor on the matter. He put up such a good fight that the Chancellor admitted that he was impressed by our case and would go thoroughly into the matter. He declared that if there was a case in which it was shown that the whole production of a film was British, although it was taken abroad, then undoubtedly it might be a case for alleviation. In such circumstances there would be no desire on the part of the Government to exact the duty as if it were the production of a foreign firm. The spirit of the clause was not to entrap the British producer or do anything that would be detrimental to the encouragement of the British production of films, but only to exact duty from the foreign producer.

Megaphone

SUPPORT THE FIGHTER

THINGS have been just about as rotten as they could be in the British motion picture producing field. Now they are just beginning to mend. And to the student of current events it has long been apparent that any change for the better would be the resultant effect of a strong fight for improvement by those *within* the business; i.e., that "salvation" from without was dependent upon a "change of heart" within. This "change of heart" was a more ready application to the work of film manufacture and a willingness to regard the work seriously by all concerned.

THIS "change of heart" we have preached in this journal for over a year. But that is not all. The M.P. STUDIO has worked and fought for the betterment of conditions and the improvement of the industry generally. No one knows that better than those engaged in film production. The *Manchester Guardian* says that this journal is the industry's "best friend." And that is what we always want to be.

BUT now look at it from our point of view. We want to remain your "best friend." We want to encourage you in the dark times. We want to work for you; to plead for you; to fight for you. But we cannot unless you, who are the ones to benefit by our fighting will rally round and support us. You can do this best by being a regular subscriber to the paper, urging your acquaintances to do ditto, and by making use of our advertising pages. Help us to help you. *Support the Fighter.*

WE make no apology for addressing this announcement to those in the film producing business, because we feel that we have a right to expect from every person who derives benefit from the policy this journal has followed whole-hearted support. The M.P. STUDIO is read throughout the studios of this country, America and the Continent and from all sides we are continually receiving expressions of gratitude for the policy that we have followed. It stands for all that is best and highest in British Film manufacture. To that end it will always be the aggressive force and the optimistic factor it has been in the past. But we must have every ounce of support possible. Help us to help you. *Support the Fighter.*

Where they are and ————— ————— what they are doing

William Luff plays with Carpentier in "Love's April."

Bert Ford is turning on "Pages from Life" (Adelqui Millar).

J. Stuart Blackton has started on the direction of "Love's April."

Fay Compton is playing a leading rôle in "A Bill of Divorcement" for Ideal.

Jaek Trevor is playing in "Pages of Life," for Adelqui Millar Productions.

Nell St. John Montague is playing in the J. Stuart Blackton film, "Love's April."

Flora Le Breton plays lead in "Love's April," for J. Stuart Blackton Productions.

Hubert Carter is appearing in "Love's April," for J. Stuart Blackton Productions.

Henry Victor is the leading man in the new Ideal film entitled "A Bill of Divorcement."

Fred Paul is directing the screen version of "Brown Sugar" for British Super Productions.

Maurice Torneur has returned to America after filming the exteriors of "The Christian."

Gertrude Sterroll is playing Lady Mainwaring in the Adelqui Millar production of "Pages from Life."

Mary Clare has an important rôle in "Love's April," which is being directed by J. Stuart Blackton.

Humberstone Wright has now completed "Creation," and the Watcombe Hall Studios are now vacant.

Georges Carpentier has arrived from Paris to play lead in "Love's April," for J. Stuart Blackton Productions.



CHALLIS N. SANDERSON
who has been directing Opera films for Masters.

Hubert Carter is playing for Blackton in "Love's April."

Rex McDougal has a leading part in "Love's April."

George K. Arthur was busy at the Theatrical Garden Party yesterday.

Hetta Barlett has been playing with Jack Pleasants in a two-reel comedy.

Simeon Stuart is playing in "Love's April," for J. Stuart Blackton Productions.

Lilian Hall Davies is playing the lead in "Brown Sugar" for British Super Productions.

Artistes and others who desire to have their movements recorded in this feature, can obtain a supply of postcards for this purpose, free of charge, on application to this office.

Owen Nares is playing Lord Sloane in "Brown Sugar" for British Super Productions.

Henrietta Watson is taking the rôle of the Countess of Knightsbridge in "Brown Sugar."

Ernest Munro has finished playing in "The Rabbi and The Priest," at the Court Theatre.

Sundae Wilshin is with Adelqui Millar playing Phyllis Mainwaring in "Pages from Life."

Norma Whalley has been cast to appear in "Love's April," for J. Stuart Blackton Productions.

Muriel Grégory was assisting Madge Titheradge at the Theatrical Garden Party on Friday.

Geoffrey Malins is now on the World Flight, securing kinematograph records of that event.

Eric Grey is acting as assistant to Leslie Heseott for the Torneur production of "The Christian."

Malcolm Tod is now playing Ralph Rookwood, the hero, in "Dick Turpin's Ride to York," for Stoll.

Alec Alexander, jun., has been playing Poor Joe in "Bleak House," with Sybil Thorndike for Master.

Thelma Murray is playing lead for Master in one of the George R. Sims stories, which H. B. Parkinson is directing.

Marie Munro has finished playing in "The Rabbi and The Priest," which has been running at the Court Theatre.

Thelma Murray has been engaged to play Katherine Howard, the fifth wife of Henry VIII. in the B. and C. Historic films.

Alec Alexander, jun., has been engaged to play the eoster boy in Donald Crisp's production of "Lark Gate," for International.

Mary Clare is playing with Carpentier in "Love's April."

Freda Kaye has been playing in "Brown Sugar," for British Super.

R. McTurner appears in "Pages of Life," for Adelqui Millar Productions.

Charles Stuart Blackton is appearing in his father's film, "Love's April."

J. Trevor is playing Lord Mainwaring in "Pages from Life," for Adelqui Millar.

Luis Hidalgo is playing in "Pages of Life," for Adelqui Millar Productions.

Dardo da Mart is playing for Adelqui Millar Productions in "Pages of Life."

Gertrude Sterroll is playing in "Pages of Life," for Adelqui Millar Productions.

Rosina Wright has been playing the Nurse in "Larks Gate," for International Artists.

Simeon Stuart is playing an important part in the new Blackton production, "Love's April."

J. Fisher White has now completed playing lead in "The Rabbi and The Priest," at the Court Theatre.

Evelyn Brent plays the dual rôle of Dolores and Mitzi in "Pages of Life," for Adelqui Millar Productions.

Eva Llewellyn is playing Rob Roy's mother in the Gaumont film, and is working with Will Kellino in Scotland.

Graham Cutts is to direct another Graham-Wileox production. Mae Marsh, G. K. Arthur, Aubrey Smith and Irene Vanbrugh are in the east. To be made at the Lasky Studios.

Edward D. Roberts has completed "The Cause of All the Trouble," for Albanian, the scenario of which he wrote, and is now open for offers which should be addressed c.o., Max Roma, at 3, Wardour Street, W.1.



HUMBERSTONE WRIGHT
who directed the Raleigh King success "Creation."

COURAGE!

by CRYSTABEL LOWNDES-YATES

THE unfailing optimism that has distinguished members of the profession throughout the slump is showing signs of giving way. Courage is wearing thin. The whimpering note is being sounded. Not, indeed, by professionals of the kinema world, but by those who hope to attain professional status, some day. Some of these one can only pity. They have been buoyed up by praise from heads of kinema and other schools, some have been misled by their own self-valuation, others by their friends, into thinking that the kinema world is yearning to open its arms to their new and untried talent. Such people are going through a bad time, and they do not care who knows it.

In these days when there is insufficient work to go round for people of proved talent, the Kinema Schools are doing a cruel thing in raising unfounded hopes in amateur breasts with any half truths.

Scenario editors want stories—but they want them from people whose work is known. Casting directors are looking out for beauty and talent, but only where ability is proved—not merely self-asserted. I have constantly found in amateur dramatic and literary circles the belief that any old plot will do for the films. It will not—any more than any old plot fished out of the “rejected MSS.” drawer will do for the stage.

The market for magazine fiction has never been so open to unknown talent as it is to-day. Some editors prefer the work of unknown men, for obvious reasons. But fiction to sell in the open market must reach a *certain* standard, even if it be only for the despised third-rate story. Given that small measure of success, there is no one who is so susceptible to the lure of print as a film man. Typewriting, be it never so perfect, leaves him cold.

But *print*—!

I have known humble writers of short stories in this country who have had letters from American film firms of international reputation, asking for any of their printed stories suitable for the screen—yes, and have had interviews,

too, when these magnates have come over to England. Such is the effect of print.

It is the same in acting. The general public still seems to think of the film world as an Eldorado where good can be had for the trouble of picking it up. That is hopelessly wrong, but it is the rock on which the kinema schools have built their fabric.

In films they pay for only one thing—the power of delivering the goods. There is no royal road to getting rich quickly, no short cut to fame and fortune. There is only one way, by very hard work, taking the bad with the good, and working all the time.

People outside the screen world jump too easily to conclusions. They see a pretty well-dressed girl and notice her name in all the newspapers, but they do not know the work she has put in to get there. They don't understand that all the newspaper stunts and publicity in the world cannot help her unless she can “deliver the goods.” A chance is useless to the person with no experience behind her.

A professional scenarist of standing was recently implored to take a pupil. She refused. “I can teach you what can be taught,” she said, “but it would be at least three years before you would earn, and five years before you could make a living. You think you want to write for the screen, but it isn't one in a hundred who can win through the lean years.”

For the professional who knows what work is, I say, *Take courage*. You have been through bad times before. You are nearly through this. Work, in the end, tells. Courage, in the end, pays. You who have proved that you can deliver the goods—*hold on*.

Professional actors and actresses are brave folk. They meet adversity with a brave face. If they are going through a bad time, they look forward with courage, for they know, what the amateur does not, that good work must tell in the end.

But it is a long, hard, uphill road, and only those who tackle it with courage will get there. But the secret is—*work*.

STUDIO CRICKET

ON Sunday at Boreham Wood, the Ideal Film C.C. met with its second reverse of the season. Playing against Mill Hill C.C., which went in first and knocked up a sound 201, they scored 99.

For the winners E. Graham collected a perfect 87 not out, and C. Labone 65. For Ideal, Weddon scored a careful 37. The Ideal Club are to be congratulated on their really excellent fielding.

A fixture has been arranged between members of the screen and stage for Sunday, July 9, on the Ideal C.C. ground at Elstree, at 11.30 a.m.

This is the first time a fixture of this kind has been possible, and it is hoped to make it an annual event and thus tend to the development of closer relations between the two branches of the entertainment world.

S. Rowson, of Ideal, who is making all the arrangements, is anxious to develop the cricket of the Trade, and has other fixtures in view.

A train leaves St. Pancras for Elstree at 10 o'clock, and it is only five minutes walk. Refreshments can be obtained on the ground.

THE KINEMA CLUB CRICKET TEAM

On behalf of the Kinema Club Cricket Committee, I thank you for publishing the account of the match with Bromley Town, and also for your chastening condemnation of the “cricketers of sterling merit” within the Kinema Club who do not turn out to play for us. Unhappily, some of these, who are incidentally, also actors of sterling merit, are victims of the deplorable conditions prevailing in our profession, and are unable to play because they cannot afford the expenses incidental to cricket matches.

However, there are others who cannot have this excuse. It is to be hoped they will take your censure to heart. G. G. Farnfield, who captained our side on June 11, is willing to play for us at any time. Chris Walker, the old Gaiety Club captain and Thespian player, and others well known in good class club cricket are also available, so other good class cricketers need not be afraid that they will only meet the “Clapham Common” type of player (although the great Lohmann was discovered there, you know) when and if they assist us.

We are not ashamed of the “thrashing” we received from Bromley Town, because they are a first-class club team. They have net practice every evening, and play one or two matches every week. They won the toss and batted first on a perfect run getting wicket. Our only bowlers, Goodson and Hamilton, kept a good length and bowled well enough until tired. We had no change bowlers and one or two of us who tried to “spin the ball” for a few overs were hit all over the place. We badly needed a good fast bowler. In spite of our licking we are not downhearted, and although we are, as you say, “capable of being beaten by all and sundry,” we are also capable of winning. I wonder if all and sundry can beat us. I doubt it. Don't forget that Bromley Town is pretty mustard. Anyway, let's hear from anyone who wants our scalps. Cricket's a fine game, win or lose.

DOUGLAS PAYNE.

Chairman Kinema Club Cricket Section.

P.S.—Would any good samaritan like to give us a ground? Even a net practice pitch would be gratefully received.

HENRY T. HARRIS,
CAMERAMAN AT LIBERTY.

PHOTOGRAPHER OF
“THE BIGAMIST.”

Address: 118, CLAPHAM ROAD, S.W.9.

BLUE GLASS

IN American film circles the old-fashioned monocle for judging photographic values has been superseded by a "monotone filter"—a small circle or square of blue glass—and this is now in use in every studio in that country. As it is safe to assume that British studios will shortly follow suit, we are glad to be able to publish the views of Glen MacWilliams, the cameraman responsible for the photography of the Jackie Coogan productions on this subject.

Says Mr. MacWilliams: Only experienced cameramen realise how mighty this little glass is. The correct use of the blue glass is only to determine colour gradations. The blue glass transforms all natural colours into monotonous, which means the steps between colours such as blue to grey to white, etc. It does not give light values, however, and here is where so many people are misguided. The blue glass is used to help build up proper contrast of colours so that there will be no sameness, but instead graduation and colour values.

A common mistake made by those using the blue glass is thinking, of course, the scene will appear in photographic form as it does to the naked eye through the glass itself. This is wrong. Persons with these thoughts do not stop to consider the fact whether or not they are viewing a set or an object under the proper photographic light. For proper photography, light values must be built up to get the proper effect through the blue glass. The same colour gradations are discerned, but not the same density. As proof of this, take the blue glass in an ordinary room under an incandescent lamp. It will give every bit of detail value, which is impossible to obtain for photographic purposes with the ordinary motion picture camera operated normally. It is, therefore, necessary to add and add light until the photographic value appears.

The wardrobe department is another unit of the studio where a blue glass is of value, says MacWilliams. The wardrobe mistress can correct her colour schemes. For example, take a gown of orchid and white, which looks beautiful to the eye. The orchid is of a soft colour and the white dominates it. Then view it through the blue glass. Horrors! Our white goes into a musty grey, because the orchid reflects the ultra-violet rays, and the photographic result—if it is photographed—is plain white, which, of course, ruins all beautiful colour combinations and disappoints everyone when the gown is seen on the screen.

The blue glass is a great asset to the cameraman—if used properly. There are various kinds of blue glasses. Correct and incorrect. A correct blue glass will give true colour systems under Cooper-Hewitt lighting, whereas an incorrect blue glass will not give the same result as to colour values under a like lighting system. There are other blue glasses that will not affect the colour, red. These are fatal to a cameraman or director. These glasses are more of a purple colour and remind me of plain pieces of old bottles.

LIGHT AND SHADE

Where England Scores Over America

(Special *M. P. Studio* interview with Harry Millarde.)

"YOUR sun is all right if you could only show us a little more of it. It shines while we rehearse—then just as we are about to shoot, along comes a cloud—and whilst my cameraman, Joe Ruttenberg and I are gazing skywards, the villagers who see us think we are looking at a new type of aeroplane and stand and gaze too—at least, that's my experience. I have seen so much lovely scenery within a fifty-mile radius of London during the past ten days, that I'm at a loss to know which to use!"

After vainly trying to see Harry Millarde (the Fox Film director who is now in this country making a film version of "If Winter Comes") for a week, I managed to catch him at 10.30 p.m. at his hotel, on his return from "location," after which he had selected types for use in some village scenes on the following day.

Despite the fact that Mr. Millarde has never before been to Europe, and has never before directed a film with an English setting, and has only been in England a fortnight, he has already caught the atmosphere of Hutcheson's novel.

"Your English country types," continued Millarde, "are wonderful! Never have I seen such interesting old faces as those of some of the villagers I have talked to. And the young girls all look so healthy and full of life."

The conversation then changed to conditions now existing in the film industry.

"Although you have a certain amount of depression here in the English film business, you're not alone in that respect," he explained, "we have it in New York too. Stars' inflated salaries have come down. Many of them are leaving films to go back to the stage. Studios can be hired in New York now for about a third of what was asked a few years ago. And I hear that something of the same sort of slump prevails here—but I don't think there's any need for any of the film folk to get cold feet. The film game is gradually being sifted down to a business proposition—it's going to take some time for it to get straightened out, but when it does, everyone will feel the benefit of it. Films will be a firmer proposition for all concerned."

Then Millarde turned the conversation to the acting side of the business.

"Naturally I have not had much time to study your actors and actresses here," he said, "I'll begin to know them better as I get along with my film, but I hear constant grumbles here that you have so few British stars. Now, experience, and experience only, can make the real star who carries weight and can continue to do so. Poor England has had five years taken slied out of her film life—then how can you expect to keep pace with America?"

"What I think the film business wants is international co-operation. Let some of the foreign artistes mix in with your English players. Let your English players get busier in foreign studios. This internationalisation of films is going to do more good for the film industry in general than any other scheme of which I can think of at the moment. Moreover, I think that

amongst your English players there is a wonderful opportunity for some good character actors and actresses. Not the average character artiste, but one or two who, given the chance, can make a lasting impression on their audiences merely by their characterisations. After all, there is so much more satisfaction to be obtained from a real character part!

"There is quite as good talent in England as there is in the States—many of the best-known so-called American film



HARRY MILLARDE

the famous American director now in this country to direct "If Winter Comes."

stars and directors are English by birth. They failed to make good here. They came to the United States and there they had just the same struggle to start as one does in this country, but after years and years of trying and studying they achieve fame because they are talented!

"I am more glad than I can say to have an Englishman playing lead in this film. I am just as glad to come to England to make it, and I sincerely hope that this trip is only a forerunner of lots more work here later on. Unfortunately my cast for 'If Winter Comes,' as written in the scenario, is not a large one, I wish it were big enough to engage everybody, but I am using everyone possible. For instance, I am selecting from your small part players 'types' for my village scenes. I was very tempted to use the villagers themselves, but I want to give engagements to as many film folk as possible, so I have studied the real village types and am trying to find their duplicates here amongst your artistes."

Mr. Millarde is thrilled with English atmosphere, he has steeped himself in it, and the one and only grouse he has is that the sun doesn't shine solidly from 8.30 a.m., when he starts his day's work, till 6 p.m., when he finishes actual production work, and starts in to make his plans for the following day.

FILMS, SOCIALISM, CABBAGES AND JONES

Some Satire by W. A. Freshman

JONES is an enthusiast: by which I mean that if he sets his heart on doing a thing he runs the whole hog, as the saying is.

He has long hair, long legs and long teeth; thin body, thin forehead, and ditto outlook.

Jones is a Socialist, and is the greatest drawback Socialism has. He also has a back garden which bears the impress of his Socialistic tendencies. When he has ferreted all he can out of anything he goes in for, he drops it and forgets all about it.

Lucky man to be able to do so.

But this does not apply to Socialism or the garden, the latter being full of weeds. No roses, no hyacinths, no pansies, nothing

and which should have been hung more on account of its novelty than anything else.

I thought she should have been hanged.

Suddenly I was aware that Jones was speaking; I heard his voice before I quite understood his meaning.

"The moving pictures—the fillums" (Jones was not a Lancashire man). "I am going to produce a fillum!"

My knees bent beneath me; my mouth gaped; I stared in astonishment, which was not good manners, but I had been taken by surprise.

Jones to produce a film, Jones to produce a—why, it was absurd. Films had always been one of his greatest *bêtes noires*, for to him they signified capitalism in one

"TWO BEST FRIENDS."

IT is generally conceded that the *Manchester Guardian* is the leading provincial daily, and last week it came out with a column article which is of great interest and value to the British industry. It says:—

"If one were tempted to forget that there are any other films than American two events of the week would jog one's memory. One event is the showing of 'When Greek Meets Greek,' the first picture on the program of the British National Film League. The other is the anniversary publication of the MOTION PICTURE STUDIO. *The League and this honest little journal are the two best friends of the British film to-day*, and that they have such faith with her future, while detecting every fault, is her most valuable recommendation of quality."

And what Manchester says to-day London says to-morrow!

but weeds, a few spring onions and starved cabbages.

Have you ever seen a starved cabbage? Jones' looked rather like soaked dish-cloths. Nevertheless, they were the pride of his life and the joy of his existence.

The thought of his garden improved his mental outlook. Even Jones knew that the view was not as beautiful as the thoughts with which his garden inspired him, which speaks well for Jones and augurs ill for Socialism.

One day I had a shock; I met Jones in a hurry. His hair flopped over his eyes and he waved his hat wildly in one hand.

Jones' hat was a story in itself; it was his tribute to progress.

"Laddie, laddie," he wheezed at me, for he was rather breathless, "I've got it!"

After a short but careful scrutiny I decided that tenderness was most suitable to the occasion.

"Have you?" I replied. "What colour is it? Does it flap its wings when it barks, or merely sigh plaintively and scratch the gravel? . . ."

I was arrested by the look in Jones's eyes. It was pity.

I don't like pity from anybody, still less from Jones.

"The pictures, laddie, the pictures!"

Slowly I averted my eyes and gazed around me, but the nearest approach to a picture I could see was a lady just about to cross the street. She looked like a painting which had been rejected from the Academy,

of its direct and most dangerous forms. This was one of his delusions.

Never having been inside a studio, he did not know that British capital and British labour as applied to film production in England were two distinct quantities.

My face must have shown him my lack of encouragement, for he immediately became wildly enthusiastic again.

He talked. Have you ever heard Jones talk with the fire of enthusiasm in his eyes? No?

You're lucky.

At length I was able to ask him what subject he had chosen for mutilation by sacrifice on the altars of Socialism—only I didn't put it that way.

He immediately became very confidential, and, bending down, whispered in my ear:

"I've secured the greatest novel of the age, and I'm going to revolutionise the film industry and at the same time help my cause by making a propaganda film out of it."

Then he told me the name of the author and the title of the book.

The shock made me gasp, for the novel was one which had made its author famous over night, and was undoubtedly the sensation of the year.

"Surely," I said, "the book is a direct hit at your Socialism, and anyway the action is set in high society, with a capitalist as its central figure!"

"Aha," sang Jones, "that is just where
Continued in next column.

TRADE SHOW GUIDE

WHERE AND WHEN YOUR
FILMS ARE SHOWING

G. B. SAMUELSON'S new production, which was directed at the Isleworth studios, entitled,

"The Game of Life,"

has an all-star cast which includes Lilian Hall Davies, Isobel Elsom, Dorothy Minto, Tom Reynolds, Campbell Gullan, James Lindsay, Hubert Carter and Allan Aynesworth.

Trade show tickets can be had on application to G. B. Samuelson, Worten Hall, Isleworth, Middlesex. Postcards should be marked "Reserved seats."

TRADE SHOW: Wednesday, June 28, at the Shaftesbury Pavilion, at 2.30 p.m.

* * *

WELSH-PEARSON Productions has now finished

"Wee MacGregor's Sweetheart,"

which was directed by George Pearson, and photographed by Emile Lauste.

Betty Balfour plays the leading rôle, and is supported by Cyril Percival as Uncle Baldwin, M. A. Wetherell as John Robertson, Denton Thompson as Willy Thompson, and D. R. Overall Hatswell, Ninna Grey, Lilian Christine and Mabel Archebell.

Trade show tickets can be obtained from Welsh-Pearson and Co., West End House, 3-6, Rupert Street, W.1.

TRADE SHOW: At the New Gallery Kinema on Thursday, June 29, at 11 a.m.

I step in. I'm going to turn the whole plot round. The higher the society in the book, the lower I shall make it in the play; the most costly settings shall be depicted as the poorest hovels, and so with the characters."

He rubbed his hands together and danced a miniature sword-dance on the pavement.

I smiled.

I'm afraid it was a somewhat superior smile, because I saw revenge in the not-very-dim distance.

Nevertheless, in my heart I felt distinct sympathy for all who would be concerned in the production, but more especially for those viewers and critics who would have to sit out the Trade show.

I bowed very politely (I always do to prospective producers) and left him. That night I had a nightmare.

Jones.

Cabbages.

Socialism.

Films.

Ugh!

And the name of the film? Well, I may as well tell you, as soon it will be on everybody's lips. It was "The Wicker Chair," by All Caine.

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

HISTRIONICS AS A SCIENCE

by COLONEL NETTERVILLE BARRON, C.M.G., M.V.O.

By the courtesy of H. L. Barbor, the editor of the "Actor," we continue this week the series of articles on the scientific aspect of acting. Colonel Barron is a physician and dramatist and is a Fellow of the Royal Society of Medicine. He is the author of "The Three Brothers" and other wordless plays, and founded the Windsor Forest School of Physical Culture. He is well known as a lecturer on the Art of Dramatic Expression.

FOURTH ARTICLE.

WE have now completed our examination of those gestures which are definitely associated with emotional feeling. We have seen that they can be divided and subdivided until we have a more or less workable set of tables for use by students.

There remains another and much larger class of gesture to which we must briefly refer.

Strictly speaking, there are probably no unemotional movements. Were it possible for a man to be entirely devoid of emotion he would not move. But there are very many dramatic movements which are only indirectly emotional. Walking, for example, may be a dramatic movement. An actor can show initiation, hesitation, or even damnation by his walk alone. Nevertheless, walking of itself is an automatic and unemotional movement. Take also the movements associated with surprise. Surprise is not an emotion. We are often moved by surprise before we have time to meet the impression received by the movement strictly appropriate to it. Surprise movements are convulsive and affect specially the muscles of the back. Hence the expression "the shock pulled me up." We are actually pulled up owing to the strong contractions of certain dorsal muscles. Surprise can be felt in the area over the kidneys, just as fear can be felt in the area over the heart and stomach, and tenderness in the area round and about the throat.

I divide the unemotional movements as follows:—

Automatic, habit, convulsive, eccentric, empirical, indicative, masking, miming, purposive, centralising, relaxing, warning.

Automatic.—These are the movements employed in walking, running, falling, lying down and sitting. Walking is, of course, the fundamental exercise, and its importance, both on and off the stage, cannot be exaggerated. By a man's walk you should know him. Walking is primarily affected by sex, shape, length and bulk. It is secondarily affected by the shoes we wear. Women are relatively wide in the hip. Their thigh-bones run downwards and inwards, whereas a man's thigh is nearly vertical. This anatomical fact materially affects gait.

Every actor has to learn to walk. If he has not been taught properly as a youth, it is difficult to correct his faults later. The common fault is to come down heavily on the heel while simultaneously turning the toes upwards. The weight when walking should be distributed, and fall rather on the ball of the foot than on the heel. While walking the toes should point directly forwards. Inwards is better than outwards, as this position helps to strengthen the muscles which hold up the arch of the feet. A mother who directs her child to turn his toes out is committing a physiological sin, and is condoning a habit which may, in after life, seriously interfere with his success.

Automatic movements are often indicative

of disposition and character. They are also affected by a man's profession. Actors must, therefore, study carefully this class of movement, noting especially the manner of sitting down and standing up.

A pause in the course of an automatic movement, as, for example, when an actor suddenly stops during the process of sitting down, always signifies either an emotion or a pseudo-emotion like surprise. Pauses are, in fact, one of the most effective ways an actor possesses of expressing his meaning.

a superlative degree the faculty of timing the mechanical with the spiritual.

Eccentric movements are generally angular as opposed to undulating. They are sometimes miming (which see), as when George Robey pirouettes and flexes his hands on the wrists, with the fingers straight, a movement which mimes those of the Russian and Eastern dancers. Eccentric movements are popular with the uneducated, doubtless having been acquired from stage comedians. An acquaintance of mine masks many of his

WHAT IS MELODRAMA?

by WILLIAM DE MILLE

MELODRAMA has at its basis a human character in an acute situation. A human character in such a situation is always interesting. This in brief, accounts for the popularity of melodrama.

The reason we call it melodrama and to some extent look down upon it is that the average writer of melodrama gets his characters into an acute situation by forced unnatural means. But the audience would rather see an acute situation, even if brought about somewhat unnaturally, than see a perfectly natural situation that is not acute.

The situations in the higher type of drama are really as acute as in melodrama, and are more dramatic because they have been worked out more naturally and therefore more convincing, with a more powerful and dramatic effect.

Melodramatic dramatists are exponents of the drama, who, having mastered the fundamental part of the art, have not perfected their expressions to the point of making their work entirely convincing.

The last act of Macbeth is just as melodramatic as anything one can think of. Nothing could be more melodramatic than the last act of Hamlet. Yet we do not call this melodrama because of the perfection with which it is worked out. Melodrama is really good drama unfinished—undeveloped.

Habit.—These movements are too numerous to analyse here. They include all movements which are peculiar to an individual, from habits of twitching to habits of turning the head, sitting down, or gesticulating (see Centralising). Practically all of them can be traced back to an emotional origin, although prolonged use has deprived them of any direct emotional connection.

Convulsive.—The unemotional convulsive movements are those associated with incoherent thought. They are consequently most frequently seen among the uneducated and among the less civilised peoples. Hyde Park orators employ convulsive wavings of the hands and posturings of the body. It may be that they are really emotional movements resultant from a supreme desire to get words out before the thought has matured. These are thus the movements of a general nervous irritation caused by the blocking of the natural channel of expression, speech. They seem popular on the screen, and, with a superb indifference to art, are employed to express every or any emotion.

Eccentric.—Charlie Chaplin and Grock are two masters of the eccentric movement. I have seen the former on the screen and the latter on the stage dozens of times. I know beforehand what they are going to do, their movements are not, therefore unexpected, still I laugh. For both artistes possess in

minor emotional movements with eccentric gesture. The self-conscious are inclined to conceal their embarrassment in this fashion.

Empirical.—An empirical movement is a movement which has been found by experience, or by reason of inheritance, to be effective. Regarded from a directly psychological point of view, they have no meaning, but in the East, at any rate, they have had meanings attached to them, and these meanings have been handed down from generation to generation.

In this way Indian dramatic art has developed a technique of gesture which is most extremely complicated, and not to be understood save by experts. Nevertheless, the empirical movements used do convey a special emotion of delightfully rhythmic wonderment. Those interested should read *The Abhinaya Darpana* of Nandikesvara, translated and published under the title of *The Mirror of Gesture*. Empirical movements are movements of form and design. Their purpose is grace and beauty. Associated with rhythm they are extensively used on the stage in ballet and solo dancing.

Indicative.—These movements indicate something, often an object to which we point. They are directional, and serve to define a meaning, as when we are in pain and clasp our hands over the affected part to indicate the region of our trouble. They are often emotionalised—a man may point angrily.

SCREEN VALUES

MEASURING UP THE WEEK'S PRODUCT

"A Bachelor's Baby."

Davidson—Featuring Malcolm Tod—Supported by Tom Reynolds, Haidee Wright, Constance Wirth and Maud Yates—Directed by Arthur Rooke—Photographed by Leslie Eveleigh—Scenario by Lydia Haywood.

THIS is a perfect specimen of high-grade screen comedy. Thanks to an excellent scenario, skilful direction, artistic performances and good photography—but especially the first-named—"A Bachelor's Baby" is rich in entertainment values, being a choice admixture of pathos and humour, with the accent on the latter.

First and foremost, praise is due to Lydia Haywood—that genius of scenarists. Miss Haywood has a natural penchant for visualising humour, and in the film under review she has transformed the original Rolf Bennett farce into excellent screen comedy.

Arthur Rooke has entered into the spirit of the story, and has managed, by dint of his recognised artistry, to extract every ounce of humour out of the various situations. The production has been well staged and cast.

Malcolm Tod fills the part of the baby's bachelor with consummate skill. He gives a really brilliant performance.

Tom Reynolds is quite good, while Haidee Wright with great personal charm and professional skill submits a highly artistic performance.

Photographically, this production is quite good, with no pretensions to anything novel or strikingly original.

SUMMARY.

DIRECTION: Very good.

STAR: Malcolm Todd, excellent.

SUPPORTS: Every artiste an artist.
LITERARY: Clever story made into a perfect scenario.

PHOTOGRAPHY: Very good.

EXTERIORS: Beautiful.

INTERIORS: Convincing.

"When Greek Meets Greek."

Walter West—Starring Violet Hopson and Stewart Rome—Directed by Walter West.

WALTER WEST appears to have striven valiantly against overwhelming odds to make good film entertainment out of the story provided. The story for this the first release of the British National Film League is thin and the continuity faulty.

With this initial handicap Walter West has grappled, and by dint of excellent sets and skilful work in technical departments has succeeded in providing a photoplay that is, at least, interesting.

The acting falls below the normal level of British screen artistry. The best artiste in the cast is Stewart Rome. He certainly submits a performance that is real life and convincing in its naturalness.

Violet Hopson is disappointing; lacking that spirit of artistic abandonment that is so necessary to the screen artiste.

The best features in the production are the exceedingly interesting scenes taken in a steelworks, and the excellent camera work.

SUMMARY.

DIRECTION: Very good.

STARS: Stewart Rome convincing.

SUPPORTS: Adequate.

LITERARY: Poor story material.

PHOTOGRAPHY: Excellent.

INTERIORS: Very good.

EXTERIORS: Well chosen.

"Uncle Dick's Darling."

Starring Athalie Davis and George Bellamy—Directed by Fred Paul—Photographed by Frank Cadman.

AS this production was finished about two years ago, we do not propose to review this exhaustively, if only for the reason that it is obviously unfair to attempt to make a two-year-old product conform to current standards.

The film is interesting in showing the advance that has been made in the last two years in film production, and the acting is, in certain instances, quite good.

George Bellamy is adequate, and again proves the worth of his stage and screen experience.

The most interesting performance is submitted by Athalie Davis as Mary. Although not afforded the opportunities that might have been the case, she evidences histrionic abilities which, if handled aright by the director, stamp her as being cast in the mould that the best screen artistes come from. Athalie Davis should be heard of considerably in the future.

Humberstone Wright—now a director of merit—proves that he is an actor of no mean order. He is excellent as Chevini, although the character itself is somewhat improbable.

Frank Cadman's photography, judged by the standards of two years ago, is very good.

SUMMARY.

DIRECTION: Fair.

STAR: Athalie Davis very good.

SUPPORTS: Adequate.

LITERARY: Crude, story poorly told.

PHOTOGRAPHY: Good.

BRITISH FILMS ABROAD

WE have just read the American and Australian comments on three British films that are now being offered to the exhibitors in those continents. From these we give the following extracts:—

The Welsh-Pearson film, "Squibs," is reviewed by the Australian *Everyone's Magazine*, which says: "Here's another winner, albeit it has appeared unaccompanied by any real newspaper noise, or unseemingly flourish of trumpets. Nevertheless, it is just as powerful a narrative as many of those produced under the most congenial conditions, irrespective of the money they have cost, and you'll say this after seeing the picture. Right through there is great interest in the telling, and, what is of infinite value, is the very natural manner in which the story is unfolded. In each type there is the finished actor, and there are several of them. The settings are well arranged, and the narrative, as it goes on, gains in the telling. The finale is just as it should be, and, somehow or other, that is what we always look for. Probably "Squibs" did not cost a great deal, from the producing standpoint, but it will entertain just as much as a majority of the super features that have gone before."

The American *Exhibitors' Trade Review* says of "The Spanish Jade" (F.P.-Lasky) that it is "straight, unadulterated melodrama, with the 'heroics' laid on thick and the 'lid' off as regards a generous provision of scraps, stabbing affrays, hair-breadth escapes, threatened murder and sudden death, with a Latin blood feud thrown in for good measure. Those of a more critical turn of mind will probably grin over many of the episodes where melodramatic fury is piled up 'regardless' and savours strongly of burlesque.

Allowance must, however, be made for the fact that while such a plot would be deemed a rank absurdity if developed in the prosaic U.S., its gory complications assume a more natural air when the foreign settings are taken into consideration. And there is no denying the beauty of the scenery caught by the camera. The film was produced abroad and the views obtained in the country where the action takes place. As might be expected, the local colour is superb, and from an artistic standpoint the picture leaves nothing to be desired.

"Evelyn Brent is physically attractive in the part of Manuela, and fully equal to the demands made upon her emotional ability as the beautiful senorita."

And of another F.P.-Lasky production, "Three Live Ghosts," *Everyone's* (Australia) says: "Much of its humour is English, but the cast is American.

"There is something of a dramatic story dovetailed with the comedy, but it is the latter that counts nearly all the time. Anna Q. Nilsson is listed as the star in the production, but it will be conceded that Cyril Chadwick, as "Spooky," the shell-shocked hero, is entitled to the distinction. His work is very convincing indeed, as is that of most of the other members of the cast.

"London is, evidently, the place where the story was 'hot,' as there are many well-known spots disclosed on the screen; these include the Thames Embankment, Westminster Bridge, Trafalgar Square and elsewhere."

DIRECTORIAL DIGEST

In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?

- DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.
- J. STUART BLACKTON.—Now engaged on first work on "Love's April," featuring Carpentier.
- EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.
- THOMAS BENTLEY.—Last picture: "A Master of Craft" for Ideal at Elstree.
- ADRIAN BRUNEL.—Finished directing for Solar.
- GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland. Now in New York.
- A. V. BRAMBLE.—Completed "The Card" for Ideal at Elstree.
- HUGH CROISE.—Completed "The Cow Girl Queen."
- CAPTAIN CALVERT.—Cutting "Lord Byron" for Gaumont.
- FRANK CRANE.—Completed "A Pauper Millionaire" for Ideal.
- DONALD CRISP.—Working on "Lark's Gate." He is to direct several Crisp productions.
- DENISON CLIFT.—Is now starting the series of "Denison Clift Art Productions," in association with Ideal Films, Ltd. The first, because of an immediate American demand, is "A Bill of Divorcement," now in production, with Fay Compton as the star. This will be followed immediately by a super-production of "Mary Queen of Scots," with Fay Compton as Mary Stuart.
- A. E. COLEBY.—Completed "Long Odds" for Stoll.
- EDWIN J. COLLINS.—Directing a new series of one reelers for Masters.
- BERNARD DUDLEY.—Directing Comedies at Croydon.
- WILLIAM DRURY.—Completed "The Twins Dilemma" for Union.
- JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.
- HENRY EDWARDS.—Busy on plans for a Hepworth production.
- MAURICE ELVEY.—Now directing the interiors for "Dick Turpin's Ride to York" for Stoll.
- KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Has just sailed for America.
- WALTER FORDE.—Completed the sixth of a series of six comedies for Zodiac.
- FRED LE ROY GRANVILLE.—With British International for whom he will direct "The Price of Silence." Now in Tripoli for exteriors.
- EDWARD R. GORDON.—Just completed "Rounded Corners," for George K. Arthur Productions.
- KENNETH GRAEME.—Recently finished some comedies.
- BERT HALDANE.—Recently directed a Rising Sun Comedy at Barkers.
- MANNING HAYNES.—Is directing another comedy for Artistic.
- SINCLAIR HILL.—Completed his latest Stoll production, "Expiation."
- A. C. HUNTER.—At the Alliance Studio.

- WILL KELLINO.—Now directing "Rob Roy" for Gaumont.
- HARLEY KNOLES.—Finished "The Bohemian Girl," for Alliance.
- LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.
- CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.
- NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest.
- MERRICK MILTON.—Now back from the Canary Islands where he has been directing "The Adventures of Captain Kettle."
- DUNCAN McRAE.—Has an important stage appointment.
- GEOFFREY MALINS.—Filming the Flight Round the World.
- SYDNEY MORGAN.—Is at the moment writing plays.
- WILFRED NOY.—Directing "Little Miss Nobody" for Progress at Shoreham.
- GUY NEWALL.—On location with his George Clark company, for exteriors in "Fox Farm."
- PERCY NASH.—Having a short rest between productions. He is the President of the British Film Directors Association.
- H. B. PARKINSON.—Just completed an important new film for Masters. Now directing a new series of short features at Teddington.
- GEORGE PEARSON.—Finishing on "Wee MacGregor's Sweetheart."

- DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.
- BERTRAM PHILLIPS.—Completed "Topsy Turvy" for British and Oriental. Will announce next production shortly.
- FRED PAUL.—Finished Grand Guignol dramas, and now making "Brown Sugar" for British Super.
- JAMES REARDON.—Finished direction of comedies at the Gaumont Studios.
- EDWARD D. ROBERTS.—Finished "The Cause of all the Trouble" at Barkers.
- ARTHUR ROOKE.—Completed "A Bachelor's Baby" for Davidson. Directing a new sporting film for the same company.
- GEORGE RIDGWELL.—Has just finished sixty five reels of film for Stoll. Now directing the Club production.
- VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.
- JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.
- HAROLD SHAW.—Working on an Alliance picture, "Love and the Whirlwind."
- CHALLIS N. SANDERSON.—Directing a serial of one-reelers for Masters.
- MARTIN THORNTON.—Now directing Victor McLaglen in "A Sailor Tramp," for Welsh-Pearson.
- BERT WYNNE.—Finished "Meg's Children." Will direct a Seal production in Ireland.
- GEORGE WYNNE.—Directing for Masters.
- HUMBERSTONE WRIGHT.—Editing "Creation," for Raleigh King at Torquay.
- WALTER WEST.—Completed "The Son of Kissing Cup." Started on "The White Hope."

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Pulse of the Studio

PRODUCTIONS AND WHO IS WORKING ON THEM

Alliance Film Co.

STUDIO: St. Margaret's, Twickenham.
 FILM: "Love and the Whirlwind."
 DIRECTOR: Harold Shaw.
 STAR: Clive Brook and Marjorie Hume.
 CAMERAMAN: Phil Hatkin
 STAGE: Eighth week.

British International.

ADDRESS: Windsor Studios, Catford.
 FILM: "The Price of Silence."
 DIRECTOR: Fred Granville.
 TYPE: Five reel drama.
 STAGE: On location in Tripoli.

British Super Films.

ADDRESS: Worton Hall, Isleworth.
 FILM: "The Faithful Heart."
 DIRECTOR: Fred Paul.
 STARS: Owen Nares and Lilian Hall Davis.
 CAMERAMAN: S. Blythe.
 TYPE: Drama.
 STAGE: Cutting and Editing.

Film: "Brown Sugar."

STAR: Owen Nares.
 DIRECTOR: Fred Paul.
 CAMERAMAN: S. Blythe.
 STAGE: Third week.

Davidson

FILM: Sporting drama.
 DIRECTOR: Arthur Rooke.
 CAMERAMAN: Leslie Eveleigh.
 STAGE: Fourth week.

Diamond Super Production.

STUDIO: B. and C., Walthamstow
 FILM: "A Rogue in Love."
 STAR: Gregory Scott.
 DIRECTOR: Albert Broutet.
 CAMERAMAN: L. G. Egrot.
 STAGE: Sixth week.

Gaumont.

STUDIO: Lime Grove, Shepherd's Bush, W.12.
 FILM: "Rob Roy."
 DIRECTOR: Will Kellino.
 STAR: David Hawthorne.
 CAMERAMAN: A. St. Brown.
 TYPE: Historical drama.
 STAGE: Second week.

Film: "The Life of Lord Byron."

DIRECTOR: Capt. Calvert.
 STAR: Howard Gaye.
 CAMERAMAN: Basil Emmott and A. St. Brown.
 TYPE: Super production.
 STAGE: Cutting and assembling.

George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.
 FILM: "Fox Farm."
 DIRECTOR: Guy Newall.
 STARS: Guy Newall and Ivy Duke.
 STAGE: Fourth week.

George K. Arthur Productions.

ADDRESS: 3, Wardour Street.
 FILM: "The Night Errant."
 DIRECTOR: Ed. R. Gordon.
 STAR: G. K. Arthur.
 SCENARIST: W. G. Summers.
 CAMERAMAN: R. Terreneau.
 STAGE: Casting.

Hardy.

ADDRESS: 13, Gerrard St., W.1.
 FILM: "The Adventures of Billy Bunter."
 TYPE: Comedy Series.
 STAGE: Scheduled.

Ideal.

ADDRESS: Boreham Woods, Elstree, Herts.
 STUDIO MANAGER: F. A. Kendrick.
 STAGE MANAGER: F. G. Knott.
 FILM: "A Bill of Divorcement."
 DIRECTOR: Denison Clift.
 STARS: Fay Compton and Constance Binney.

SCENARIST: Denison Clift.

CAMERAMAN: Wm. Shenton.
 STAGE: Fifth week.

International Artists.

ADDRESS: 57, Shaftesbury Av, W 1.
 FILM: "The Lark's Gate."
 DIRECTOR: Donald Crisp.

J. Stuart Blackton.

ADDRESS: Bush House, Aldwych, W.C.
 FILM: "Love's April."
 STAR: Georges Carpentier.
 DIRECTOR: J. Stuart Blackton.
 STAGE: First week.

STUDIO DIRECTORY

Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
 BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmophio, Ealux.
 BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
 BRITISH INTERNATIONAL, Windsor Studios, Catford.
 BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park. 'Phone: Streatham 2652.
 BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 2297.
 BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay.
 BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone: Hounslow 212.
 BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 359—Broadwest Films, Walthamstow.
 DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone: Walthamstow 634
 FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
 GAUMONT Co., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammer-smith 2090-1-2—Prolougue, 'Phone London.
 GRANGER-BINGER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
 GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
 GLEN FILM PRODUCING Co., LTD., 20, Lisle Street, London, W.C.; and "Belgrave," Marine Terrace, Aberystwyth.
 HARDY FILM Co., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.
 HARMA CLARENDON Co., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084—Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16—Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood Elstree, Herts. 'Phone: Elstree 52—Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM Co., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM Co., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

KENNETH GRAEME FILM SYNDICATE, 3-5, Cecil Court, Charing Cross Road, London W.C.2. 'Phone: Regent 4475.

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM Co., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM Co., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay.

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone: Regent 4329.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3298—Stollpic, Crickle, London.

THOMSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

UNION FILM Co., Strand Street, Liverpool. 'Phone: Central 325

WALTER WEST PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

WELSH, PEARSON & Co., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

Masters.

ADDRESS: Weir House, Broom Road, Teddington.
 FILM: One reels.
 DIRECTORS: H. B. Parkinson, Edwin J. Collins, Challis Sanderson, and George Wynne.
 CAMERAMAN: Theodore Thumwood.
 TYPE: One reels.
 STAGE: Two a week.

Progress Film Co.

ADDRESS: Shoreham-on-Sea.
 FILM: "Little Miss Nobody."
 DIRECTOR: Wilfred Noy.
 STAR: Mavis Clare.
 CAMERAMAN: S. Mumford.
 STAGE: Sixth week.

Film: "Rogues of the Turf."

DIRECTOR: Wilfred Noy.
 STAGE: Scheduled.

Quality Films.

ADDRESS: Thornton House, Clapham Park.
 FILM: Pan stories.
 DIRECTOR: George A. Cooper.
 CAMERAMAN: Randal Terreneau.
 TYPE: One reels.
 STAGE: One a week.

Stoll

ADDRESS: Temple Road, Cricklewood
 STUDIO MANAGER: J. Grossman
 FILM: "Running Water."
 DIRECTOR: Maurice Elvey.
 CAMERAMAN: J. J. Cox.
 STAGE: Completed.

Film: "Dick Turpin's Ride to York."

DIRECTOR: Maurice Elvey.
 STAR: Matheson Lang.
 CAMERAMAN: Jack Cox.
 STAGE: Third week.

Welsh Pearson.

ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
 FILM: "A Sailor Tramp."
 STAR: Victor McLaglen.
 DIRECTOR: F. Martin Thornton.
 CAMERAMAN: Percy Strong
 STAGE: Finishing.

Film: "Wee Macgregor's Sweet heart."

STAR: Betty Balfour.
 DIRECTOR: George Pearson.
 CAMERAMAN: Emile Lauste.
 STAGE: Completed.

Walter West Productions.

FILM: "Son of Kissing Cup."
 DIRECTOR: Walter West.
 STAR: Violet Hopson.
 STAGE: Cutting.

Film: "The White Hope."

DIRECTOR: Walter West.
 STARS: Violet Hopson and Stewart Rome.
 STAGE: Third week.

Zodiac.

FILM: "Walter Wants Work."
 DIRECTOR: Tom Seamore.
 STAR: Walter Fordc.
 CAMERAMAN: M. Rednap.
 STAGE: Sixth week.

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Vol. 2 N° 64

Saturday August 26th. 1922

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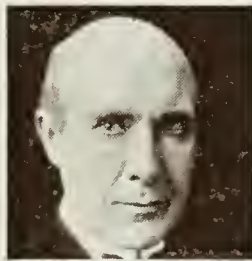
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Vol. 2 No. 64

Getting the Focus

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August 26, 1922

“Wasted Stardust.”

IN a recent issue we published an article under the above heading in which we argued that our directors and film producing firms should develop latent talent and train up our youthful artistes into front rank stars. Since that article appeared, we have received numerous letters on the subject to which we desire to return. For we are convinced that the star-system is the right system for the moment. It has been proved in America and found to be a great success; and if the British industry can provide the world with a bunch of real British stars, it will be found that the Public will rally to the support of British films with the same zest, and worship British stars with the same adoration it has exhibited towards American films and American stars.

* * *

“Who calls the Tune?”

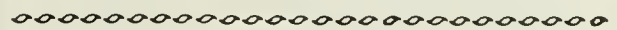
IT must be kept well in mind all the time that it is the Public that matters. Managing directors, renters, exhibitors, directors and even journalists may have all sorts of pet ideas that they would like to force on the film trade but it is the Public that is the final voice and the deciding factor, and to a great extent it is because certain sections of the film trade have persistently cut dead-across public tendencies that Kinema entertainment has lost some of its grip on the popular imagination. The public taste may be depraved but it is suicidal not to cater for the public taste. Film entertainment is a business and in business “the customer is always right.” The customer is the Public and the Public is right. There are many, with us, who would desire to see a more educated Public with a more refined taste in film matters, just as we would like to see a more refined taste in literature and the drama. But it is a commercially unsound policy to snap fingers in the face of the Public and say “You think you like jazz tunes—we think you ought to like opera and opera we’re going to give you.”

* * *

Follow the Star.

KEEPING in mind the fact that in the final analysis it is the Public that should have the casting vote it is necessary to study the film-going Public to discover its likes and dislikes, its prejudices and preferences. And this fact is undeniable: the Public loves an idol. It wants to lavish its superficial affections on a popular figure.

It wants to lionise someone; it doesn't matter who. It will cheer Lenglen; it will rave over Nares; it worships Kid Lewis; it riots to see the Prince; it turns London upside-down and the Ritz inside-out to catch a glimpse of Mary Pickford. This may be immoral—this worship of notoriety does not take into account the equal merit of those who are not lime-lit—but it is the popular desire of the Public. So far as films are concerned the Public wants, like the wise men of old, to follow the star. It does not help matters to argue that the Public is foolish in desiring this—“the customer is always right.”



¶ There is no market value in the Illusion of Theory: the only tangible asset that a person has to offer is Experience.

¶ Experience is gained daily and by a study of each day. Each succeeding day is the scholar of its predecessor, and so Experience is acquired.

¶ You'll find that the purchase of Experience involves a bitter expenditure of mental and moral currency, but a little Experience is worth a great deal of Theory.



And the wise shopkeeper stocks his windows with the goods that his customers want—the wise director will hitch his waggon to a star.

* * *

A Star-mad Public.

THIS is not the case only with the British Public. America is star-mad. Star-gazing is not merely a mania out there—it's a disease. American film magnates have told us definitely that to get

a film over in the States they must have an angle on which to concentrate their publicity and the best angle is a popular star. They have gone further: they have stated that their great difficulty with British films is that we have not duly recognised front-rank stars, and the players that are featured in our films are never publicised. These Americans say that the American Public must have popularised film players. The British Public, too, craves for lime-lit artistes. And the demands of the Public must be met. George Pearson, who is not only our most brilliant native director but also an astute judge of popular taste, has recognised this, and has developed the abilities of Betty Balfour until she is a star by name and by merit. Says our Paris Correspondent of Mr. Pearson's excellent pictures now showing with great success in France, “It is safe to say that what attracts the French kinemagoers and holds their interest in such films to such an unusual degree is first and foremost the acting of Betty Balfour.” Flora Le Breton is another case in point. And Lilian Hall-Davies will be another front rank star. Also Henry Victor.

* * *

Mutual Benefit.

COMMERCIALLY, this star-system is sound at the moment. We do not affirm that it will always be the right policy—that depends on the tendency of the public taste in such matters. But at the present moment he is a wise man who attempts to supply the demands of the Public for film stars. This policy works to the best interests of all concerned providing always, of course, that other factors are not allowed to militate against this. The director features a player; she is publicised all over the country; the Public enthrone her as its favourite and continually ask for more of her films; the exhibitor fills his kinema with her pictures and tells the producing firm that her pictures are pulling big houses; the firm commissions the director to make more films in which she can star. And so everyone benefits. It may be that the argument raised will be that the star will get badly swollen headed and place a far higher value on her services than they are really worth. There is no real substance for this fear because the remedy is extremely simple. And it is based on the elementary principle of social economics which decrees that when an article begins to cost more than it produces it shall be scrapped.

MEGAPHONE MOMENTS

During which well-known directors
are interviewed 'tween shots

III—ADRIAN BRUNEL.

I CAME back from Germany on Saturday in time to read the comments in the MOTION PICTURE STUDIO on the fascinating game of 'What's Wrong with British Pictures?' It's a game I've played for years, though seldom in public," explained Adrian Brunel. "But your view that the film industry in this country is in the wrong hands enthralls me.

"This is how they play the game in Germany. They enumerate their biggest films and get you to say which you think their best. They then ask you of these, "What faults do you find with them?"

Mr. Brunel added they have an enormously high opinion of their work—and rightly so—but they are still anxious to learn the opinions of others and improve. In a certain class of film the Germans really are ahead of the world.

"Personally, I think that we will be their equals and superiors in some other classes of films one day, but not by importing American help," he continued. "I admit we have a long way to go. First of all, we have got to get the control out of the wrong hands. Ours is an art before it's a business. An art dealer has to have real works of art to sell to do any real business.

"The vulgar, uneducated, inartistic film boss of to-day has got to go. While he is controlling things the right talent will never get a change. And he is a fool into the bargain. You are right in what you say about the intellectual standard of audiences being so much higher than that of those film men who are ruining our business.

"In Germany one meets these people, too, who, as my wife remarked, made Berlin

quite like home, but they do not preponderate. I went into several film companies' offices to see the heads of various departments. They were constantly Herr Doktor, Herr Professor or someone else looking like an ambassador. Their much-advertised kultur was apparent, not only in their best films, but in their best film offices. It is a reality."

In some companies the Germans are mak-



ADRIAN BRUNEL.

ing the mistake of slavishly copying the Americans, was Mr. Brunel's impression. They have adopted the slogan, "You must have a happy ending," and in this way have foisted unnatural terminations on otherwise good films, and thereby ruined them.

"Please do not think I am agin the Yanks and do not appreciate their fine qualities. Unlike many directors, I *do* go to the pictures. I fully realise that most of the world's film classics have come from America," re-

marked Adrian Brunel. "My theory is that in time, when we have thoroughly mastered the German methods and the American methods, we will start in earnest and beat the world. But it will take time if, as you say, the type of man in the film business to-day is not kicked out and replaced by men of culture and intellectual power.

"Speaking personally, I know that my own work cannot compare with that of the average American director. But what chance have I, and many like me, ever had? The amount I have had to spend per reel has been between £178 and £328. Such cheap production has taught me a lot, and I have learnt my business in a hard school, but it has not yet enabled me to do anything really worth while."

"But that has not been my difficulty. I have many good friends in the trade, but the people who can give me jobs are usually afraid of me as I am labelled what they call a 'high-brow'—because I have had some literary and artistic experience, and having gone about the world a bit I am a little less conservative in my outlook than they."

There is a lot of money to be made out of picture production by English firms is Mr. Brunel's firm belief. But not while the business end is in its present hands. We have never produced a super-picture such as the German picture "Fridericus Rex," he argues. We could, and we will, but every day that passes with the trade in its present hands puts the day of our real march forward further and further away from us.

"I am dismissed as a 'highbrow.' They are afraid my work will be as dull as Ibsen, as highflown as Shakespeare, and that my sub-titles will be written in Greek. What a compliment! They see only two types of film director—this preposterous Frankenstein, the 'highbrow,' and the appalling person they employ—the sausage-making showman. If this appalling person has a cockney accent he gets about £30 a week; if his accent is American he gets from £60 to £200 a week."

Those who have so far beaten us are the Americans, the Germans, and the Scandinavians, Mr. Brunel asserts. Already there are signs in a few of our films of what we might do. "I suppose we will specialise in a class film production which we find we are most successful at making; it is not the most desirable end, but it is the way of the world.

"We have got something in our nature which the Americans have not—something which the Germans and Scandinavians have. But we have also something which these latter have not to the extent that we have—namely, a sense of true comedy. If you doubt the possibilities of the English, just think of our literary heritage (and we are not lacking in giants to-day); just think of our mechanical genius; and just think of the triumphs of the London stage during the last twenty years. (We slipped and slopped terribly during the war, but we are growing out of this and becoming ourselves again.)

"I was delighted to notice your reference to the 'lack of poetical and artistic insight' in our films. It was brave of you to bring in poetry. But you are right. Who is our most popular playwright to-day? I suppose, Barrie—a poet. Poetry is not the sentimental doggerel that masquerades as such. You find poetry in Barrie, in Seastrom, in D. W. Griffiths, in Max Reinhardt, just as much as in Swinburne and in Browning. The people need poetry to-day. And healthy laughter. The pictures need more of the 'highbrow,' and they would soon revive. Look after the art and the pounds will look after themselves, for in the kinema, art pays. You have only to look at the world's film successes to be convinced of this."



David Hawthorne, Gladys Jennings, R. C. Dearing and Bernard Bromhead at the Gaumont Studios.

High Lights

Intimate Studio Gossip

Our attention has been called by Theodore Goddard and Co., the solicitors for Margaret Bannerman, to the advertisement appearing on the front cover of the issue of THE MOTION PICTURE STUDIO of July 22 last, implying that Frank Zeitlin is acting as her sole agent for film work. They inform us that such implication is totally inaccurate and unauthorised, Miss Bannerman being under contract to André Charlot. We much regret the publication of this inaccurate statement, and apologise for any annoyance Miss Bannerman may have suffered thereby.

Adrian Brunel writes to tell me that when in Berlin he saw THE MOTION PICTURE STUDIO at two or three film offices. "At one they noted the amount of work that artistes got, the criticisms of their work and their illustrated advertisements. They thought the paper a fine institution and much admired the British enterprise."

One of the distressing signs of the present is the enforced desertion of the screen for the stage by many of our better-class players. I understand that both Dorothy Fane and Robert English are accepting stage engagements, and now the latest is A. Harding Steerman, that fine character actor on the screen. He is leaving the screen for, I hope, a brief period, and is taking a stage part. It is to be hoped that he will soon return, for he is both an artiste and a type.

I spent a very enjoyable day at Catford this week and saw Fred Le Roy Granville, the Australian director, at work on "Shifting Sand," in which Peggy Hyland stars. Granville, by the way, must be one of the most cosmopolitan directors we have. He

is Australian by birth and breeding, having been born in Warnanbal, Victoria, in 1886, and spent his first twenty years there. Then he proceeded to America and took up film work. He has travelled all over the American continent, has spent several years in this country, travelled Europe throughout, and has lately been working in Africa and Northern Asia. But with it all he still retains all the natural characteristics of the true Australian. The visit we paid to Catford will be described in our "Low and High" feature next week.

Needless to say, we have received countless congratulations on our last issue, the circulation of which was doubled. In addition to this circulation, every exhibitor in the country received a copy. By last Wednesday there was not a copy left. Typical of the congratulatory letters we received is the following tribute from Simeon Stuart:—"I hope the new era of THE MOTION PICTURE STUDIO will be a very successful one. It is truly a Magna Charta for the motion picture player."

If I'm lucky I am going to snatch a few days' holiday next week, and therefore the receipt of a card from Iceland was something in the nature of an evil omen. Henry Victor was my correspondent, and he writes:—"Who said there is no snow here? There's tons of it, old man. Shall be returning soon. Edith Bishop sends her kindest regards to all her friends—she's too cold to write herself!"

Bert Darley sailed on Thursday morning for America. He has just finished playing a leading part in "Hide and Seek" for Walker Boyd Productions, and is booked to play juvenile

lead in two productions for the G. L. Production opposite Evelyn Brent. The stories will be played partly in American exteriors, on board ship, and some exteriors and interiors in London. He hopes to arrive back in England at the end of September or the beginning of October.

As a result of our comments in the "Focus" page last week on the statements made by Jeffrey Bernerd, the British Film Directors' Association is to-night (Friday) holding a special meeting "to consider the attacks made on British directors by Jeffrey Bernerd, and to pass, if thought fit, resolutions on the subject." We congratulate the Association on moving in the matter.

My readers will be delighted to know that the "talented daughter of Lord Alington is now playing leading rôles in two Belgian films," and that "between whiles she rushes to her favourite Continental watering place and regales her society friends at that resort with a description of the difficulty of playing two rôles at once." Then why try to? (I might explain that the "talented daughter of Lord Alington" is the Hon. Lois Sturt.)

Geoffrey H. Malins writes me from Karachi, one of the halting places on his aerial tour of the world with Major Blake. Malins has little to say of his adventures, but encloses a copy of *The Daily Gazette*, the local newspaper, which contains pages and pages of descriptive reports of the aerial explorers' arrival.

Megaphone

PULSE OF THE STUDIO, continued from page 19.

Raleigh King Productions.

ADDRESS: Watcombe Hall, Torquay.
STUDIO: Vacant.

Screenplays.

ADDRESS: Cranmer Court, Clapham
Not working.

Seal Productions.

ADDRESS: 171, Wardour Street.
Not working.

Stoll.

ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman

FILM: "The Prodigal Son."
DIRECTOR: A. E. Coleby.
STARS: Henry Victor, Stewart Rome and Edith Bishop.
CAMERAMAN: D. P. Cooper.
STAGE: Fourth week.

FILM: "A Debt of Honour."
DIRECTOR: Maurice Elvey.
STARS: Isobel Elsom, Clive Brook and Lionelle Howard.
CAMERAMAN: Jack Cox.

Walker-Boyd Sunshine Productions.

ADDRESS: Ensign Agency, Wardour Street, W. 1.

FILM: "Hide and Seek."
DIRECTOR: Martin Walker.
CAMERAMAN: Bert Ford.
STAGE: Cutting and Assembling.

FILM: "There and Back."
DIRECTOR: Martin Walker.
STAGE: Scheduled.

Walter West Productions.

ADDRESS: Princes Studios, Kew Bridge.
FILM: "The Pruning Knife."
DIRECTOR: Walter West.
STAR: Florence Turner.
STAGE: Fourth week.

Welsh Pearson.

ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.

FILM: "The Romany."
STAR: Victor McLaglen.
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Third week.

FILM: "Squibs Wins the Calcutta Sweep."

DIRECTOR: George Pearson.
STAR: Betty Balfour.
CAMERAMAN: Emile Lauste.
STAGE: Sixth week.

GRAHAM WILCOX
 PRODUCTIONS LTD
 PRESENT
*Flames of
 Passion*
 CAST
MAE MARSH
 HILDA BAYLEY · EVA MOORE
 HERBERT LANGLEY · HENRY VIBART
 AUBREY SMITH · GEORGE K. ARTHUR
 ALLAN AYNESWORTH · A. G. POULTON
 DIRECTED BY
GRAHAM CUTTS



Bottom left : Mae Marsh in the witness box in the Old Bailey scene ; Bottom right : Herbert Langley and Hilda Bayley ; Top : Mae Marsh and Eva Moore.



GRAHAM WILCOX
PRODUCTIONS LTD
PRESENT

*Flames of
Passion*

CAST

MAE MARSH

HILDA BAYLEY · EVA MOORE

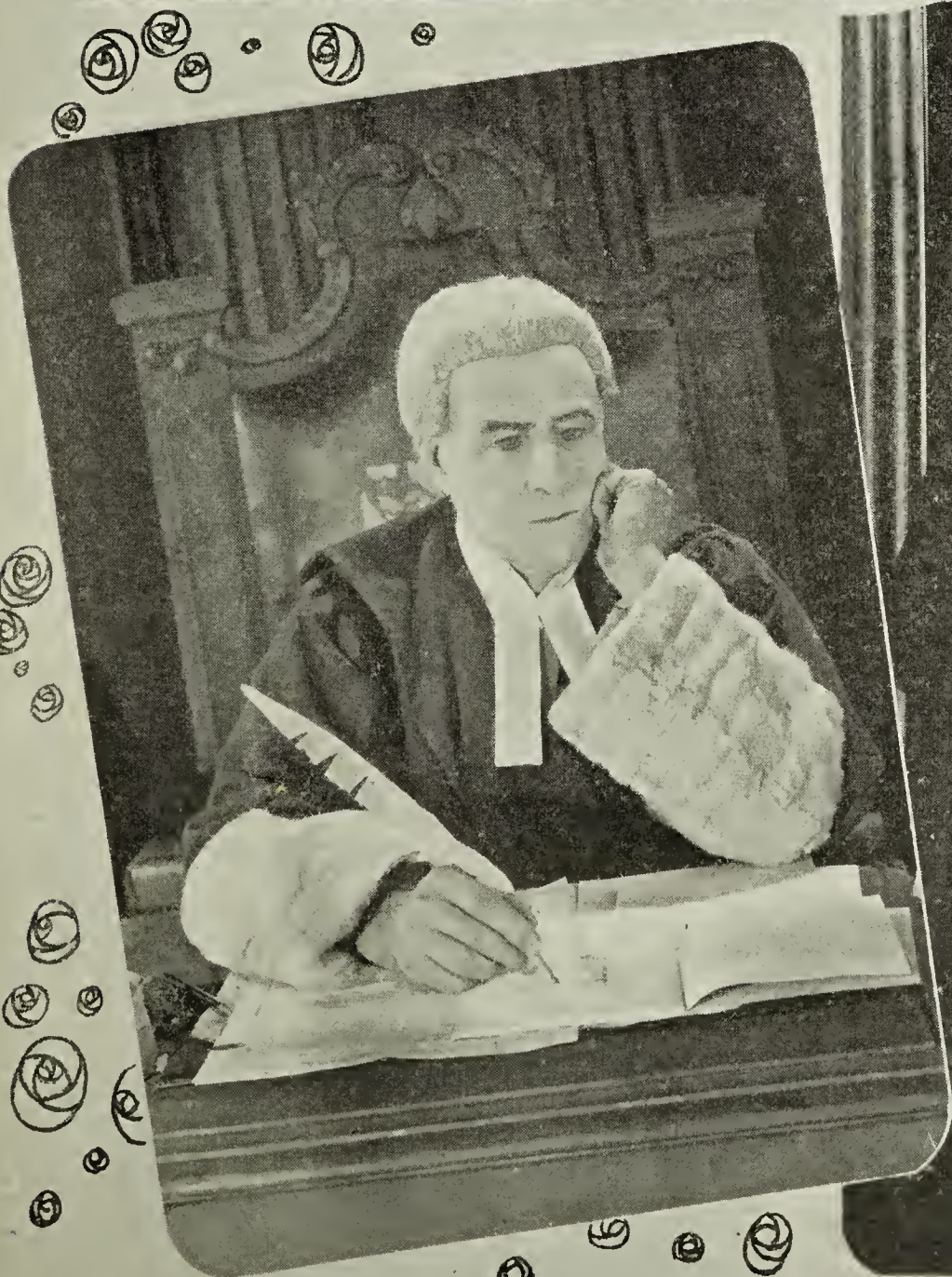
HERBERT LANCLEY · HENRY VIBART

AUBREY SMITH · GEORGE K. ARTHUR

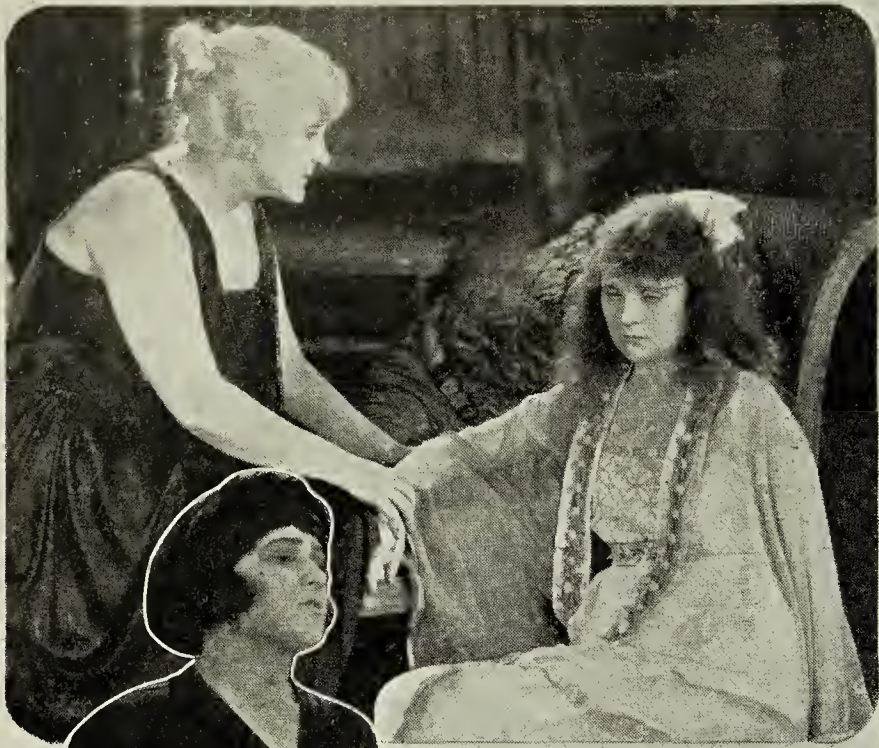
ALLAN AYNESWORTH · A.C. POULTON

DIRECTED BY

GRAHAM CUTTS



Top: George K. Arthur, Hilda Bayley and Herbert Langley; Bottom left: Henry Vibart as the Judge; Bottom right: C. Aubrey Smith, with Mae Marsh. The star and five of the principals in the production.

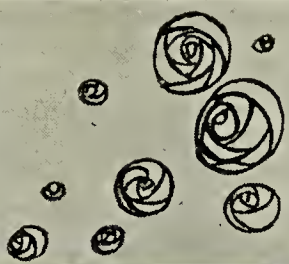


GRAHAM WILCOX
Flames of
MAE
HILDA BAYLEY - EVA
HENRY VIBART - AUBREY
ALLAN AYNESWORTH
Dire
GRAHAM

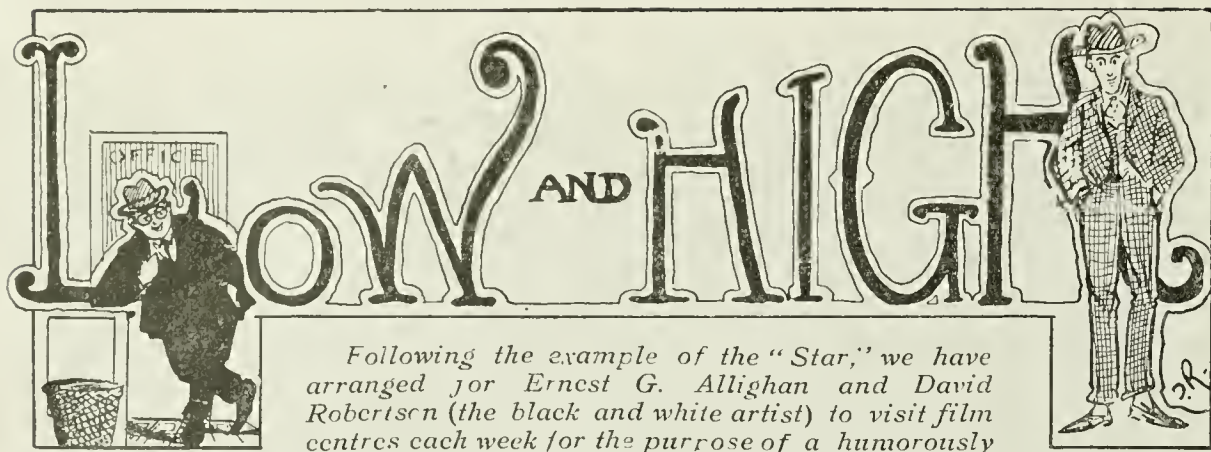


Scenes, Sets and Stars in "Flames of Passion," the new 2

PRODUCTIONS LTD.
 Present
Passion
 St.
MARSH
 MORE - HERBERT LANGLEY
 SMITH - GEORGE K. ARTHUR
 H - A.G. POULTON
 and by
CUTTS



Story-All-Stars production just completed by Graham Cutts.



Following the example of the "Star," we have arranged for Ernest G. Allighan and David Robertson (the black and white artist) to visit film centres each week for the purpose of a humorously informative article with caricature illustrations.

As these visitors are physically "the long and short of it," the appropriateness of the parody of the "Star's" famous headline will readily be seen. It should be explained that all references in this series are perfectly good-humoured and no offence is meant or should be taken.

WITH H.M. KING JAY

RIGHT up to last Friday I had always imagined that present-day Napoleons were all journalists; that the pen was mightier than the 12-pounder, and that it takes God and an editor to make a potato. But last Friday I spent three hours at 181, Wardour Street, and now there are only three men in the world: Lloyd George, Dean Inge and Sidney Jay. (There is another, really, but you all know my inherent modesty.)

One day some intrepid spirit will meet his just doom by writing a "History of the Film Movement," and its most hectic chapter will be "With Jay to the Throne." For I have discovered the Uncrowned King of Studiodom. A king who—unlike all other monarchs—has attained and maintained royalty by virtue of his own merits.

The Artist-Fellow and I arrived before His Majesty had returned from lunch. There were about fifty artistes in the general waiting room; Miss Shurrey and Connie in the



His Majesty enthroned and garlanded.

office; "Low and High" in Jay's private office. There seemed no more life in the place than is in a meeting of the Sludeum-on-Sleet Rural District Council. A dull murmur of voices from the waiting room; "Well, it can't be done," and a clicketty-clacketty-click from Miss Shurrey and Connie's typewriter respectively; an odour of sanctity and garlie from Jay's private office, and the Artist-Fellow respectively; and a fidgety impatience to know what had won the two-thirty from yours 'umbly.

Then, as suddenly as a tropical storm, the somnolence of the establishment was churned up into a vociferous animation. A scurrying of feet; ringing of bells; shouting of voices; banging of doors. In other words—His Majesty had arrived. Mentally I stood to attention and removed my hat.

Jay, I ought to explain, is not a man. He's a thing. A thing with the intelligence of a man and the untiring energy of a machine. At times he's a Rolls Royce—gently purring his way along; pats on the back; conciliatory manner; genial smile. At others he's—a Tank! Riding over all obstacles, as though their presence was not known, felt or seen—going clean through a forest of difficulties, felling the trees as he moves forward.

The Jay's Agency is a monument to the indomitable spirit, initiative, and workability of the King.

But he made one mistake. It upset the Artist-Fellow's æsthetic appetite for the day: Jay would persist in sitting behind a fine bunch of beautiful flowers that were on his desk. That, to the Artist-Fellow's mind, was almost a libel on the roses. He argues that to put Jay behind a bunch of roses is a futile attempt to gild the lily.

I wonder what he means.

We spent half an hour in the general waiting room among the artistes.

What an ordeal!

They thought we were screen-struck scholars from Hambone Place and giggled. The A.F. got his own back by sketching some of them. But, not being a journalist of the film, stage or American description, I couldn't pull out a note book and make copious notes with feverish rapidity.

So I stared 'em out.

And here let me say, in all sincerity, that I feel somewhat sneaky in attempting to poke fun at the expense of these artistes. I saw infinitely more tragedy than comedy in this scene of supreme patience. There they stood. Looking into nothing. Just waiting. They did it yesterday. And the day before. They will do it to-morrow. And the day after . . . just waiting. One day they'll earn a guinea by working in a crowd. And then the business of waiting will start all over again.

I marvelled at the variety of types. There

were fat men and skinny women; king beavers and giggly flappers; boys in knickers and broken down chorus girls; poor men, poorer men and—film actors; women with freak hands, double-jointed noses and double chins; men with no film experience, men with less film experience and—stage actors; tall men, short men, slim men; heavy men, fat men, smart men; dark men, squint-eyed men, and men with deep-purple noses.

Once Jay poked his head round the door: "Stand up straight, boys, I want a tall man." And I marvelled at the ease and rapidity with which those men could "without taking thought add to their stature." One fat old fellow excited my sympathy. He was about five-feet-two square, and by standing on tip-toe and craning his neck he made 5 ft. 8 in. by 5 ft. 2 in. Unfortunately the 5 ft. 2 in. part was too much for the 5 ft. 8 in. part, and brought it to the ground in a huddled heap.

In between Jay's rushes into this room the clatter and clang of the tongues (ladies' and men's respectively) was bewildering. I could not think clearly for the verbal jazz. The ladies were excellent linguists, only they managed to say it all in one language.

"Why is Polly Panshine looking for work?" asked one, "I thought she retired from the stage with enough to live on."

"So she did," replied the other, "at least, it looked enough to live on five years ago."

Beauty is skinned deep. I thought as I heard one girl telling another that her beauty specialist's bill was twelve guineas.

But what was interesting was to listen to the conversation general rather than particular. This is what I heard:

" . . . and be thankful he doesn't play golf at night . . . came in at eleven to one . . . wanted me to play lead . . . I try mine in lard . . . the camisole was cream with blue insertion . . . yes, and I only had a Bass and two double Johnnies . . . going to form a company with me as the star . . . a great hole in the heel of her stocking . . . when I played with Ellen Terry . . . cut his first two teeth . . . I dined with Denison Clift at the Savoy last night . . . the business is going to the dogs as fast . . . like when Tucker said to me at the Old London . . . now selling leather bags . . . picked a winner at the A.P. . . . all snobs at the Club . . . scandalous treatment by the Americans . . . poor Agnes slipped on her tube of grease paint and . . . swore blind that it was true, so she said . . . I'll lend you my trousers . . . he's only breeding trouble for . . . the policeman who ran him in . . . an old character actor like myself cannot . . . over twenty scenes with Polly Fredericks in Los before I came . . . absolutely pure silk and lovely crepe-de-Chine undies . . ."

I dragged the Artist Fellow away. His nerves aren't too strong.

So we went into the office to chat to Sid Jay. We might have hoped to have chatted to Maurice Tourneur or our own wives.

There are only two telephones in the office because Jay has only one ear each side of his face. We found him on active service with these, using up the waste material of his hands by going over his patent card index the while he dictated a letter to Connie.

"Yes, old boy, I know, eight people to be bus passengers, an old man and woman, eh, what's that?" . . . "Your letter to hand this morning and I beg to state that I have arranged for the racing car to be



A Birds-Eye View of Sid Jay's Waiting Room.

at your office" . . . "Oh yes, old boy, I understand, you want a girl and fellow to look like a married couple with a baby. At the Royal Court Hotel at eleven (take that down, Connie, Royal Court Hotel at eleven). That'll be quite O.K., old boy, leave it to me. Bye-bye" . . . "3 p.m. to-morrow afternoon. This car is a 100 m.p.h. racer and is due at Brooklands on Saturday. Yours Faithfully" . . . "Ideal wants eight bus passengers, Miss Shurrey, I think we can find 'em in the other room. Send Miss Lepstrong as well, poor old girl, she's hard up an'll be glad of the money" . . . "Here, Jennings, take this wire to the post office" . . . "If Bert comes, bring him upstairs to me—we're going to have a cup of tea there." And Jay hustled the A.-F. and I upstairs.

I sank into a luxurious settee and gasped. The Artist Fellow administered artificial respiration for ten minutes and at length I recovered. But two seconds later Bert



His Majesty diplomatically settling a dispute

arrived and there began discussions *re* the cast of a big production, this being punctuated by more telephone bells.

"It's all a case of sizing up the values of people," explained His Majesty. "It would be of no use in the world for me to cast a man with a wooden leg to double Henry Victor, for instance. Take yourselves as an example. You now (pointing to the Artist-Fellow) if I wanted a doctor I'd use you, but I wouldn't use you for a sailor's part. And you (it was my turn) if I wanted an uneducated, beer-swilling bricklayer" (I clenched my fists) I—*wouldn't* cast you!"

I heaved a sigh of relief. No doubt he imagined that I would make an ideal bank manager (my mouth watered) or a Prime Minister (I know how to write "memoirs") or even the editor of the *Times* (it is now like the M.P. STUDIO—half price). And so I listened with gleaming eyes—or else eager ears; I'm not sure which is right.

"No, of course not," King Sid was saying, "but what I would cast you for would be a part such as, for instance, the referee of a fight or the Lord Mayor's coachman!"

I could have thrown my hat at the Artist-Fellow—only it cost four-and-nine at Dunn's. He simply exuded gloating satisfaction at every pore. Instead we commenced an argument as to our respective personal virtues. I couldn't lose my temper because I lost that long ago when the Black and Tans raided Ireland. So the Artist-Fellow lost his.

But I learned that Sid is not only a regal reigning monarch—he's a bally diplomat as well, and before we knew it he had convinced us that we were both right and that it was all the fault of the existing oligarchy. So we all smoked my cigarettes, and thought No. 181 the revised edition of the Halls of Valhalla.

We learned enough in three hours to make us take off our hats to Sid Jay as being the slickest, livest man in the film business. He can—and does—supply anything from a revolution to a performing ant. He only made one mistake in the whole of his business career: he was commissioned by a producing firm to obtain a scenario with plenty of action in it, and the script that Sid submitted had, as its central situation, two characters playing a game of chess.

NEW SERIES.

ON OUR BLACK LIST

No. III.—Brain-Pickers

Thanks to a perverted law of libel, the effect of which is to safeguard the wrongdoer and penalise the journal which is courageous enough to expose him, we are precluded from mentioning the names of the persons in the Film Industry whom we are exposing in this series of articles. We have, however, the full facts, including the name of the person, relating to these exposures. Our object in writing them is to make known to the wrongdoer the fact that we are fully aware of his—or her—activities which will receive fuller publicity if this initial and partial exposure does not cause an alteration for the better. Readers who may know of other such cases are asked to communicate with us—their letters will be treated in strictest confidence and no names mentioned.

IT has been said repeatedly that one of the weaknesses of British films is due to the treatment meted out to scenarists. It is quite a commonplace to find scenarists complaining of the meagre payment made for scenarios by British firms. But this is not the only just grievance that this class of craftsmanship has. And the evil that we wish to give publicity to and the type of man we intend to expose is doing much to discourage writers from writing for the films and therefore weakens the whole structure of British photoplay production.

Some time ago, one of the less-known scenarists submitted an original scenario to a producing firm that is anything but

a "mushroom-growth" concern. This script had involved months of hard, laborious work in its preparation, and the scenarist was depending upon its sale to meet certain imminent liabilities.

Weeks passed and no news was heard either of the receipt of the scenario or of any decision. The scenarist called at this office, and consulted us as to the course to pursue. We advised sending a firm business-like letter to the effect that, while the writer did not want to prejudice the decision on the MS., she would point out that she could not afford for it to lie idle if there was no hope or intention of using it.

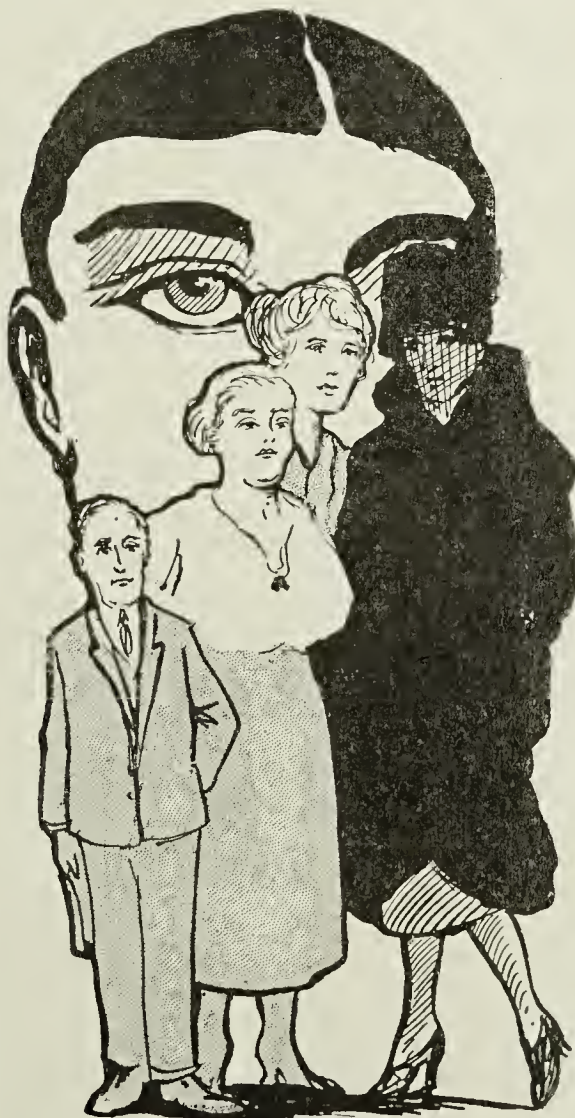
About two weeks later the MS. was returned with no apologies for the delay—not even a note of "regrets that it is not suitable." And the poor scenarist's hopes are again dashed to the ground. Which is, in itself, bad enough, and we pause to protest at the callous way in which the works of scenarists are treated.

This treatment we hasten to add, is usually indicative of the minor producing firms—those with the best names and reputations treat scenarists with the respect and consideration they fully deserve.

But our exposure goes further. Some weeks later this particular firm which retained the scenario announce that it had started on a new production. And it is discovered that the plot of this production was contained in the scenario that was returned.

Unconscious plagiarism and plot stealing are two different things: one is a coincidence, the other a crime. But the scenarist has no legal redress because a plot, nor an idea, cannot be copyrighted, only the form of the plot or the clothing to the idea. And so the poor scenarist not only suffers the indignity of the inconsiderate treatment but is made to suffer the loss of the scenario, for once the idea has been filched and filmed, the scenario is valueless.

This is a practice that is not—we rejoice to say—general in the business; but it is almost a recognised policy of one of the minor producing firms and is very general with the American companies of Los Angeles. And it is this practice that must be stopped. Our readers are asked to communicate full details of such victimisation for our investigation and further action.



Sid Jay keeps a watchful eye on his staff.

Where they are and

NEWS OF ALL THE CURRENT

Artistes and others who desire to have their movements recorded in this feature, can obtain a supply of postcards for this purpose, free of charge, on application to this office

J. A. Dennis is playing in "The Romany," for Welsh Pearson.

Grahame Cutts is to direct "Paddy, the Next Best Thing," at Islington.

Capt. Calvert, of Gaumont, is casting for a new production for that company.

Charles West is playing in "The Romany" for Welsh Pearson (Bramlin's booking).

Bert Wynne has been directing "Burning Sand" for International Artistes at Bushey.

Doris Eaton has been playing for International Artistes in "Burning Sand" at Bushey.

Agar Lyons has secured a part in the new Welsh Pearson film, "The Romany," through Bramlins.

FILM FOOD

TAKE a generous cup of Romance,
Add a sprinkling, too, of Tears—
Whip together until Dreamy
With a teaspoonful of Fears.
Sift in Love and Conflict plenty,
Flavour well with Mystery—
Make your Plot a cake of Laughter
Which will live in History!
Test the oven of your Plotting
With the broomstraw of Suspense;
Spread in tins of brightest Intrigue—
Just enough for Common Sense!
Make your Theme the sweetened frosting
Which shall clothe your cake of Thought,
Spread it with the knife of Wisdom
Which the years to you have brought!
When your cake is baked and cooling,
Do not put your tins away,
Bake another—bigger—better—
Than the Cake of Yesterday!

—Camera.

Charles Stevens is playing in "The Romany" for Welsh-Pearson (Bramlin's booking).

James Knight is playing for Master's in "Playing the Game," a new short sporting feature.

Watts Phillips is playing in "The Romany," for Welsh Pearson (Bramlin's booking).

Charles Bishop was engaged to play for Welsh Pearson in "The Romany" by Bramlin's.

H. B. Parkinson, of Master Films, is casting for "A Gamble With Hearts," a new five-reeler.

Lilian Douglas was engaged by Sidney Jay to play for Davidson in that company's latest production.

Billie Vernon was engaged to play for Davidson's in the new sporting picture, through Jay's Agency.

Julian Royce was engaged through Jay's Agency to play for British Super Productions in "Let's Pretend."

Harold Shaw has gone to America.

Frank Zeitliu left for the States this week.

Ward McAllister is playing in the new Master subject "Playing the Game."

Peggy Carlisle has been playing for Masters in "A Race for a Bride."

Ida Fane was engaged by Bramlin's to play in "The Romany," for Welsh Pearson.

Milton Rosmer has been engaged to play for Master's in "A Gamble With Hearts."

Martin Walker is to direct "There and Back," for Walker-Boyd Sunshine Productions.

Mae Marsh has returned to America after having completed her rôle in "Flowers of Passion."

Howard K. Symons has been playing in Davidson's new sporting feature (Jay's booking).

G. Dorrington was engaged by Bramlin's to play in "The Romany" for Welsh Pearson.

Madge Stuart is to play for Master Films in "A Gamble With Hearts," a five-reel subject.

Rene Ridgewell has secured a part in "The Romany" for Welsh Pearson through Bramlin's.

Summers Bellamy was engaged by Sidney Jay to appear in Davidson's new sporting picture.

Adelqui Millar is to direct another production for Adelqui Millar Productions shortly.

Walter G. Summers is now engaged upon the adaptation of "The Right to Strike," for British Super Films.

Laurence Foster has been fixed up by Bramlin's to play for Welsh Pearson in "The Romany."

Marjorie Hume has been engaged to play in "The Scientist," Capt. Calvert's new Gaumont production.

Ann Forrest has returned to America to appear in the interiors of "If Winter Comes," for Fox.

Christobel Lowndes Yates has been commissioned to write up films in "The Writers and Artistes Year Book for 1923."

Mary Clare is solely represented by H. B. Lestocq, of Screen and Stage Booking Offices, 66, Shaftesbury Avenue, W.1., and all communications regarding her should be sent to that address.

Frank Keyes is the author of a featured article in the August number, *Drawing* (Hutchinson, 1s. 6d. net), on the artistic openings in the film world.

Robert English has now completed his contract as understudy to C. V. France, in "Husbands Are a Problem," and is at liberty for film work.

Douglas Munro has just completed his part of Uncle Jeremy in the Ideal film, "The Grass Orphan," and is now engaged to play for Henry Edwards in his new Hepworth production, which is to be a sequel to "The City of Beautiful Nonsense."

Roy Byford is playing in the new Punch Film, "Treasure Trove."

Gordon Hopkirk is playing for B. and C. in "The Flight of the King."

Challis Sanderson has been directing "A Race for a Bride," for Masters.

Cynthia Murtagh is with B. and C. in "The Flight of the King."

Frank Stanmore is with Punch Films appearing in "Treasure Trove."

Margaret Dean was engaged by Bramlin's to play in "The Romany," for Welsh Pearson.

Margaret Dowden is playing for Welsh Pearson in "The Romany" (Bramlin's booking).

Florence Maude was engaged through Bramlin's to play in "The Romany," for Welsh Pearson.

IN THE

Recently, in these pages, we directors to take, make and shape the *There was no need, was the argument to the stage for stars: there are making—already waiting within the publish the photographs and record*

III.—HUGH

ONE of the best known character actors that has migrated from the theatrical world to the screen is Hugh E. Wright. While still a comparatively young man, Hugh E. Wright is the fortunate possessor of a wealth of experience of both the stage and the studio.

He is of French birth, having been born in Cannes in the South of France, but is of British parentage. For some considerable time he was connected with the stage both as an actor and as a lyric writer. He wrote many of the famous lyrics that were incorporated by Pelissier in his "Follies" programs.

It was in 1917 that Hugh E. Wright commenced his screen career: this was with Welsh-Pearson in "The Better 'Ole," with the late Chas. Rock. Two other films—"Kiddies in the Ruins" and "The Victory Derby"—followed, and then came "Garryowen," which George Pearson directed. Wright's work in this was a perfect cameo.

As a scenarist, Hugh E. Wright's capabilities have never yet been fully developed. He gave a revelation of what he can do in this department in "Nothing Else Matters," on the story and scenario of which he collaborated with George Pearson as well as playing an important character part in the film.

As "the corner man" in "The Corner Man," Wright played a part with which he was fully conversant, and it is to be

what they are doing

MOVEMENTS OF STUDIO PERSONNEL

Bert Darley has left for America to make a new film.

Ivy Booker is playing for Punch Films in "Treasure Trove."

Ned Benson was engaged by Zeitlin to play for Ideal.

George Wynn is starting work on "Playing the Game," for Masters.

Challis Sanderson has been directing "A Race for a Bride," for Masters.

Collin Hunter has been engaged by Zeitlin to play for Ideal in "The Grass Orphan."

Joyce Gaymon has been engaged by Zeitlin to play for Stoll in Sinclair Hill's new film.

Kate Guerney has been engaged to play for B. and C. in one of the new "Romance of History" series.

Sylvia Caine is to play in "Nell Gwynne," for B. and C.

E. J. Collins directed "Quitter Grant," for Master Films.

Fred Raines has been playing in "Nell Gwynne," for B. and C.

Arthur McLaglen has been playing for Masters in "Quitter Grant."

Dorothy Easton is playing for Punch Films in "Treasure Trove."

George Bishop has been playing for Masters in "Molly's Marathon."

Ivy Close has been playing for Walter West in "The Pruning Knife."

Frank Miller is directing "Treasure Trove," a comedy serial for Punch Films.

Jack Trevor was engaged by Zeitlin to play in Sinclair Hill's new Stoll production.

George Harris is playing in the new British Super Production, "Castles in the Air."

Eliot Stannard is writing the scenarios of the B. and C. "Romance of History" series.

Dennis Neilson-Terry is playing Charles II. in "The Flight of the King," for B. and C.

Jack Bloomfield has been playing in Master Films latest subject, "Quitter Grant."

Hugh Miller is back from Swenden, where he has been playing in a new Swedish production.

George Harvard has been secured by Bramlins to play for Welsh-Pearson in "The Romany."

Doriena Shirley has been engaged to play for Sinclair Hill in his new Stoll production.

Naney Simpson is playing in "The Romany," for Welsh Pearson (Bramlins' bookings).

Beryl Norton is doing some swimming and diving stunts for Arthur Rooke in the new Davidson film.

Frances Innys has been working down at Bushey in the new International Artistes' subject, "Burning Sand."

Kate Gurney is playing for B. and C. in one of the new B. and C. productions, "The Flight of the King."

Warwiek Warde was engaged through Zeitlin's Agency to play for Sinclair Hill in his new Stoll production.

Meggie Albanesi is now back from Sweden, where she has been playing in a Victor Seastrom production.

Annette Benson has been engaged through Zeitlin's Agency to play in "The Harbour Lights," for Ideal (Tom Terriss direction).

Matheson Lang is still in Sweden working on a sea story for Swedish Biograph, in which Victor Seastrom and Jenny Hasselqvist also appear.

Jack Miller is appearing in the new Punch film, "Treasure Trove."

Charles Olive has been playing in the new Rainbow comedies.

Lilian Hall Davies is playing for British Supers in "Let's Pretend."

Fred Percy is playing in the new Punch comedy, "Treasure Trove."

Mary Rorke is to play for British Supers in its new production, "Let's Pretend."

Pam Bruce has been playing in "Hide and Seek," for Walker Boyd Productions.

Frank Canham has been photographing "Treasure Trove," for Punch productions.

J. S. McWilliams has been playing in the new Punch comedy serial, "Treasure Trove."

H. B. Parkinson is directing "Rowing to Win," the first of a new Master series of sporting dramas.

STARRY WAY

published an article pleading with screen talent that lay ready at hand, for directors to go to America or undiscovered stars—stars in the doors of the studio. We propose to of some such week by week.

E. WRIGHT

regretted that this film has not yet been released as it shows Hugh E. Wright in one of his best characterisations. He appears in "Squibs" for Welsh-Pearson, and his latest and greatest hit is as the tramp with Victor McLaglen in "The Sailor Tramp." He is now playing one



of the leads in "Squibs Wins the Calcutta Sweep"—a sequel to "Squibs"—for Welsh-Pearson.

Hugh E. Wright is of medium height, rugged cast of features and is at his best in cockney or workman, or similar parts. His address is, "Mayfields," Lowfield Heath, near Crawley, Surrey, and he is a member of the Kinema Club.

TRADE SHOW GUIDE

J. STUART BLACKTON'S super-production is the only British film due for showing this week.

Georges Carpentier and Flore le Breton play the leading rôles in

"A GYPSY CAVALIER."

They are supported by Simeon Stuart, Maisie Fisher, William Luff, Nell St. John Montague, Charles Stuart Blackton, W. D. C. Knox, Norma Whalley, Mary Clare, Rex McDougall, Hubert Carter, A. B. Imeson, Percy Standing, Henry Latimer, Stacey Gaunt, Tom Coventry, Ronald Buchanan, Bert High, Jeff Barton, Kate Stafford, Somers Bellamy, John East and James English.

TRADE SHOW—On Thursday, August 31, at the New Gallery Kinema, Regent Street, at 11 a.m.

Ernest Lilley is to appear in "The Romany," the new Welsh-Pearson film (Bramlins' booking).

Roy Calvert, who has been playing for Masters, has now been engaged for the new E. D. Roberts production, "Hims—Ancient and Modern."

Fatty Phillips, the 25 stone comedian, has been engaged to play principal comedian in E. D. Roberts new production, "Hims—Ancient and Modern."

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

CLUB CLATTER

by CLATTERBOX

THE Bowling Section of the Kinema Club took two rinks of players to Bromley, Kent, on Sunday last, and on the green of the Bromley Town Bowling Club the opposing side fought to a finish, the finish being a win by two shots for Alec G. Hunter's team. The opposing teams were composed of Chris Walker, G. Bishop, A. Walcott, Maxwell Johnstone (skip.), and Burton Craig, M. Oliver, W. Bailey, Alec G. Hunter (skip.), the scores being 19 for the former and 21 for the latter.

A numerous party of Club members and friends indulged in tennis during the day on the courts loaned by the Bromley Sports Club for the occasion, while the Club cricketers were meanwhile being defeated at the hands of the Bromley team, the score being:—

KINEMA C.C.

Cyril Smith, b. Harrod	9
Col. English, s. Wyborn, b. Shoebridge	118
K. W. Gordon b. Shoebridge	9
N. Bridgman, c. Colwell, b. Horton ...	26
Eric Fane, b. Hole	21
L. B. Lestocq, b. Herbert	1
J. Duddy, b. Herbert	0
D. Payne, b. Bailey	12
H. L. Lucoque, c. Colwell, b. Shoebridge	8
John Stuart, not out	5
Geoff. Benstead, b. Bailey	0
L. C. Whittam, c. Colwell, b. Bailey ...	3
Extras	38
<hr/>	
250	

BROMLEY TOWN.

E. E. Wyborn, b. Bridgman	8
H. W. Long, s. Duddy, b. English ...	67
P. G. Cording, b. Bridgman	11
S. L. R. James, b. Bridgman	6
W. G. Horton, b. Bridgman	3
W. T. Wood, lbw. b. Lucoque	75
W. Hole, b. Bridgman	5
F. Shoebridge, c. and b. Bridgman ...	27
C. W. Harrod, run out	22
W. Herbert, not out	17
F. Colwell, not out	1
Extras	23
<hr/>	
255	

H. Bailey did not bat. Bromley Town won by two wickets.

Thanks are due to the Bromley Town Sports Club for the hospitality it showed in entertaining the Club members. The day was a huge success, weather and everything combining to make it a most enjoyable affair.

The Kinema Club played the Hampstead Nomads on Saturday last. The two teams met on the Club grounds at East Dulwich; the scores being as follows:—

HAMPSTEAD NOMADS.

M. H. C. Doll, lbw., b. Fane	10
J. M. Clay, b. Gordon	9
R. C. A. Kerr, c. Fane, b. Gordon	24
H. G. Bloodworth, run out	19
L. D. Matthews, c. Ham, b. Gordon ...	40
C. H. Gaywood, b. Gordon	61
G. E. Toller, not out	19
Extras	45
<hr/>	
* 227	

* Innings declared. * 227

KINEMA CRICKET CLUB.

Colonel English, b. Kerr	4
Eric Fane, s. Matthews, b. Caulfield ...	0
Frank Harris s. Matthews, b. Caulfield	0
Burrington-Ham, s. Matthews, b. Caulfield	0
K. W. Gordon, b. Kerr	18
Chris Walker, run out	1
D. Gawler, b. Caulfield	3
D. Payne, c. Doll, b. Caulfield	18
J. Stuart, b. Kerr	16
E. J. Stuart, b. Kerr	0
E. Rowcliffe, not out	1
Extras	7
<hr/>	
68	

Hampstead Nomads won by 159 runs.

I was fortunate enough to be able to be present at the dance last Saturday night and enjoyed myself immensely. Pat Mannoeh (piano), Frank Canham (banjo), and an unnamed gentleman from Bramlins on the drum, supplied the music. One of the features of the evening was the moonlight dance—this being deftly manufactured by turning out several of the lights. There is another dance to-night (Saturday), and I strongly advise all members to get to it, as a jolly evening is dead certain.

More money has been received on account of "The Crimson Circle," and Granger is making every effort to ensure it being a commercial success. The Trade show will take place on October 5; time and place to be announced later.

Members will be interested to learn that the Presidency of the Club has been accepted by A. G. Granger, the managing director of Granger's Exclusives, the renting firm which is handling "The Crimson Circle."

KNIGHTON SMALL

Played Butler in "Flames of Passion,"
"If Winter Comes,"
also "The Pruning Knife."

Coms.: 59, GLOUCESTER CRESCENT, REGENT'S PARK.
'Phone: Hampstead 889.

ALBAN ATWOOD

Lord Mayor of London

IN

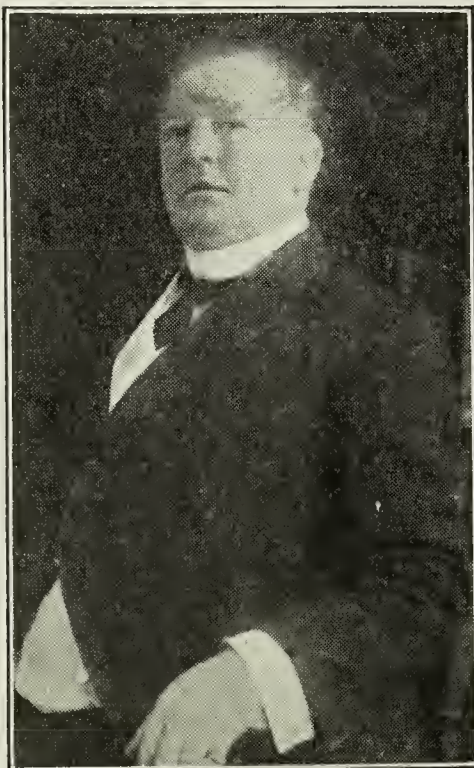
"Flames of Passion"

Late of Masters, Ideal, British Actors, Homeland, etc., etc., and all leading London Theatres, including Kingsway, Adelphi, Haymarket, Garrick, etc., etc.

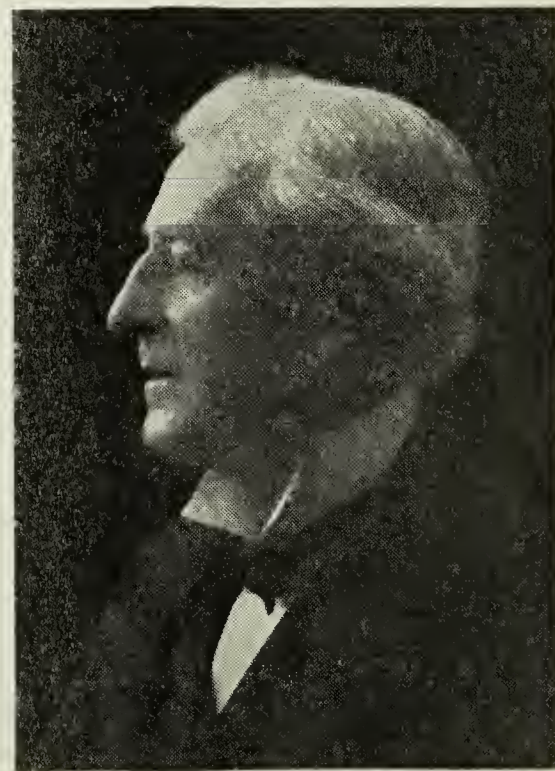
MIDDLE-AGED ARISTOCRATIC PARTS.

Address—
25, Stanley Crescent, W.11.

'Phone: Park 2892.



HENRY VIBART



IN

"Flames of Passion."

LATEST PRODUCTIONS—

"The Bohemian Girl," "Sonia,"
"The Bargain," "Justice Raffles,"
"Bill of Divorcement."

24, Cleveland Road, Barnes, S.W.13.

HOW TO GET THERE

ROUTES TO THE STUDIOS

STOLL.—Bus No. 16.

SCREENPLAYS.—Bus Nos. 5, 32, 67, 80, 88.
Trams 2, 4, 6, 8.

DAVIDSON.—Bus Nos. 35 and 38. Trams
81, 55, 57.

G.E.R. from Liverpool Street to Lea
Bridge Road. Fares: 1st 1s. 2d., 2nd
10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s.
4d., 3rd 10½d. A.m., 10.34; p.m., 1.20,
3.5, 4.37, 6.27, 8.5.

Lea Bridge to Liverpool Street: P.m.,
1.4, 5.27, 5.54, 6.29, 7.7, 8.4, 8.57, 10.4.

WALTER WEST.—Bus Nos. 27, 105.

Broad Street to Kew. Fare: 1st 1s. 4d.,
3rd 9d., R.T., 1st 2s. 0½d., 3rd 1s. 4d.
A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47,
11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47,
2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17,
5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17,
8.47, 9.17, 9.30.

Kew Bridge to Broad Street: A.m.,
9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8,
12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38,
5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8,
7.38, 8.8, 8.38, 9.8, 9.38.

B. AND C. STUDIO.—Bus 38. Tram 81 to
Bakers' Arms. G.E.R., Liverpool Street
to Hoe Street. Fare: 1st 1s. 2d., 2nd
10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd
1s. 4d., 3rd 10½d.

From L.S.: A.m. 7.58, then every few
minutes until p.m., 9.5, 9.20, 9.35, 9.50,
10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35,
11.50; 12.5, 12.35 midnight.

Hoe Street to L.S.: A.m., 7.53, 8.2,
8.8, then every few minutes; p.m., 8.20,
8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20,
10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

ALLIANCE.—Bus 33a, 37. Trains from
Waterloo to St. Margaret's. Fare: 1st
2s. 0½d., 3rd 1s. 0½d.; R.T., 1st 3s. 1d.,
3rd 2s. 1d.

From Waterloo: A.m., every 10
minutes; from St. Margaret's every 10
minutes.

F.P.-LASKY.—Tram No. 11.

WELSH PEARSON.—Bus No. 18.

BRITISH SUPER.—Bus 37. Also tram from
Shepherd's Bush Station (Central Lon-
don and Met.).

From Waterloo to Isleworth. Fare:
1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d.,
3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51,
9.21, 9.51. Then same minutes past each
hour until 11.51 p.m. Extra trains,
4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3,
9.14, 9.33, 9.44, 10.14, 10.44. Same minutes
past every hour until 10.44, 11.14 p.m.
Extra trains 5.30, 6.0, 6.30.

MASTER.—From Waterloo to Teddington.
Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st
4s. 4½d., 3rd 2s. 8d. From Waterloo,
a.m., 7.55. Then trains every few
minutes until 11.55 p.m. From Ted-
dington, a.m., 7.51. Then trains every
few minutes until 11.1, 11.16, 11.51 p.m.
Bus 27.

GAUMONT.—Bus Nos. 12, 17, and train from
Shepherd's Bush Station (Met.).

HEPWORTH.—From Waterloo. Fare: 1st
4s. 11½d., 3rd 2s. 6d.; R.T., 1st 7s., 3rd
4s. 4½d.

From Waterloo: A.m., 7.0, 8.0, 9.20,
10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20,
4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20,
7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: 7.59, 8.29, 8.41, 8.56, 9.9,
9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10,
3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10,
10.10, 10.35, 11.34.

IDEAL.—Trains from St. Paneras. Fare:
1st 2s. 11d., 3rd 1s. 9½d.; R.T., double
fare. A.m., 7.30, 8.0, 8.50, 9.55, 10.45,
11.40; p.m., 12.33, 1.13, 2.35, 3.55, 4.45,
5.12, 6.2, 6.43, 6.48, 7.15, 8.8, 9.18, 10.35,
11.35.

From Elstree to St. Paneras: 9.48,
10.39, 11.25, 12.31, 1.8, 2.15, 3.7, 3.56,
4.37, 5.29, 6.21, 6.25, 7.36, 8.49, 10.14,
10.56.

MAE MARSH SAYS "ADIEU"

Farewell Dinner and Speeches

TO mark the conclusion of her work in
"Flames of Passion," a farewell din-
ner was held at the Criterion on Tuesday,
with Mae Marsh as the guest of honour.
The company was composed of the leading
Press representatives, Eva Moore, Herbert
Wilcox (Astra Films) and Sidney Jay.
G. A. Atkinson (*Daily Express*) presided.

During the speech-making that followed
the dinner, when expressions of regret at
the departure of Miss Marsh were gener-
ally voiced, Herbert Wilcox paid a great
tribute to the resourcefulness and initia-
tive of Sidney Jay, who had secured the
services of Miss Marsh. It transpired

ARTISTIC FILMS, LTD.,

says:—

I certainly think it an excellent idea
to enlarge the "Artistes' Cards Sec-
tion" of the "Motion Picture Studio."
Personally, I always refer to this page of
your Journal when casting. I should
like to suggest, particularly to character
artistes, that they make more use of this
splendid medium for keeping in touch
with directors—the cost of the insertions
would soon be covered by the saving in
agents' fees.

Yours faithfully,

Hanning Haynes.

that Mr. Jay had gone out to America with
no direct power of attorney nor scenario
and had persuaded Miss Marsh—who at
first was opposed to the idea—to come to
England to work for a firm of whom she
knew nothing, and in a part of which she
knew still less. Mr. Wilcox publicly
thanked Mr. Jay for these fine services.

Herbert Cutts referred to certain
rumours that had been going around to
the effect that Mae Marsh was tempera-
mental, and repeatedly refused to leave her
dressing-room and held up the whole pro-
duction on several occasions. In direct
opposition to these groundless rumours,
Mr. Cutts explained that Miss Marsh had
worked 22 hours a day when occasion
arose; that there were several times when
she deliberately turned her back to the
camera so that the British artistes could
obtain prominence in the scenes; and that
one day, when the director suggested miss-
ing certain scenes because the other artiste
with Miss Marsh had to leave town at ten
in the morning to fulfil another engage-
ment, Miss Marsh had offered to get up
at dawn so that the scenes could be shot,
and that this was done with Miss Marsh
on the floor at 7 a.m.

Mr. Arms (husband of Miss Marsh) in
the course of a thought-provoking speech,
stated that he believed in British films, not
only for their entertainment quality but
because of the powers that they possessed
for consolidating Anglo-Saxon elements in
England and America.

Sidney Jay paid a glowing tribute to the
charming manner in which Miss Marsh
had allowed him to undertake all the

negotiations. He stated that she had
always been kind and considerate to all
the artistes with whom she had to work
while at the studio, and he hoped that she
would soon return.

Ernest G. Allighan was of the opinion
that rumours of the kind referred to by
Mr. Cutts were so obviously groundless
that they deserved ignoring. On behalf of
the British film artistes he wished Miss
Marsh *bon voyage*, and pointed out that
nothing but good could result by the intro-
duction of such eminent stars as Miss
Marsh at this juncture. The British film
Industry would benefit, if only by virtue of
the fact that these favourites of the
American public ensured their British films
getting into the American market, and by
thus opening that door the whole of the
British Industry and those engaged in it
would prosper.

Mae Marsh, in a few aptly-chosen re-
marks, thanked the gathering for their
complimentary words and sent her thanks
and good wishes to all who had helped
make her stay in this country so enjoy-
able.

During the evening, Herbert Wilcox an-
nounced that he had purchased the film
rights of "Paddy the Next Best Thing,"
and the gathering was agreed that the
ideal "Paddy" was Mae Marsh. It now
depends on D. W. Griffith, to whom Mae
Marsh is under contract.

COMEDY OR TRAGEDY?

The question is asked: "What is wrong
with the film-producing Industry in this
country?" and the answer is, "Want of an
open market for artistes."

Film production is a business, and if
friendship is brought into it I defy it to
be a monetary success. At present it is a
closed one, and on the entrance gates of
this market is posted up: "No one allowed
to enter here unless friends and pals of
directors and agents."

The artiste inquires at the gates, and the
gate porter (usually an agent), in answer to
your request to enter, looks you through
and through, and says, "Yes, you are a
great type and a wonderful personality, and
seem to have every qualification, but I am
very sorry I cannot let you enter, as you
are not known as friend or pal to the mem-
bers."

The game then turns to finance, and after
several fairy tales, told in glowing colours to
the City financial magnates, they hook the
dupes, their purse strings open, and in fly
the Bradburys.

Now, then, for the finale: The ball opens
and the feast commences. All friends and
pals are roped in. Money *ad lib.*—squan-
dered (generally is so when these demi-gods
are handling money not their own). The
result comes, and great mutual admiration
among the members.

"Great cry and little wool"—lo, it is a
failure. General bust up—explosion—bang!

Stars fall—leaving financiers and people
wondering if this old film globe of ours is
not coming to an untimely end.—"*Ex-
perientia Docet.*"

CAMERAMEN'S SECTION

News and Views
and

Record of Activities of Kine-Cameramen

INCENTIVES TO ORIGINALITY

THERE are many cameramen in England who, although considered quite experts in their own particular line, never seem to get any further than that. We never see in England work like that turned out by Bitzer and other cameramen in the States. The English photography is characterised by its straightforwardness. It is seldom we see in an English picture any attempt to introduce something different from a photographic standpoint. It is always the same old effects served up in the same old way. Perhaps it is that in America the cameraman is given more encouragement to introduce novel lighting effects and other photographic stunts; while here in England we are more cautious and seem to prefer to continue along the same old lines, without ever attempting anything new.

If we are to produce photographic genius it is obvious that we cannot go on for every taking pictures which are merely sharp and in focus. We must introduce novelty into our pictures in the shape of cleverly devised effects, novel photographic angles, etc. To do this it is necessary to have the assistance of the directors. They should encourage cameramen in this direction. Careful composition; the grouping of shadows in effective manner, can increase the value of a production a hundred fold. In encouraging the cameraman to attempt such the director is merely doing himself a good turn, for if we can once get our cameramen to start up in this direction, it will greatly assist the directors. Where would Griffith or any other big man be if his cameraman was not there to help him get effects? If Griffith cannot make masterpieces without photographic effects, then certainly none of our English directors can do so.

We have no doubt but that our cameramen can get effects equal to those in any picture, but they need encouragement before they will attempt such things. It is to the interests of the directors and the cameramen to advocate such a state of affairs in England.

IRIS IN AT HAMPTON COURT

THERE is no doubt that when the cold grey dawn of September 3 dawns, there will be great activity among the members of the producing profession. The 9.15 from Waterloo on that morning will sit up and take notice for it will carry fifty or sixty cameramen—celebrities to Hampton Court, where the *Princess Beatrice* will be waiting to take the Kine-Cameramen on their first outing.

For a number of weeks now the Kine-Cameramen's Society has been arranging this outing and it is hoped that it will be a gigantic success and that every cameraman, whether members of the Society or otherwise, will be present, and will bring their friends along as well. Fifteen shillings for a whole day's outing is not a fabulous sum, and when it is taken into consideration that the ticket includes

launch, lunch, and tea, it must be admitted that it is cheap at the price. Anyone in the film business can purchase tickets and all will be made thoroughly welcome.

The programs are being supplied as tickets. We submit herewith a few extracts from same.

ON BOARD. (1) Lunch on launch. (Cheers.)
(2) Ale on sale. (Thunderous cheers.)
(3) Views of scenery. Anyone who sees more than three views at once should report to the secretary. He would like to know how it is done.

AT RUNNYMEDE—SPORTS. Film winding—a pathetic sight. Film spoiling—lifelike imitations. Swinging the lead. Swinging the tripod. Climbing the tripod. Shooting the tripod. Hanging the tripod. Pruning—with cameras. Dancing—for those who can stand.

5 p.m. The return. Tea and ambulance on board. Chits for expenses to be presented at office before ten next day.

CAMERAMEN
AT WORK

KENNETH GORDON has been away on holiday, and consequently has not been seen lately around Wardour Street, or at the K.C.S. meetings. He is now back at work again.

Had a note from D. P. Cooper, who has been filming up in Iceland for Stoll. It is only a short message, which states that he had a rough passage up north. I understand that the company is having quite a good time in Iceland, where it has been well received by the inhabitants.

Bert Ford, who has been filming for Walker Boyd Sunshine Productions, has now completed "Hide and Seek," that company's first production. In the meantime Ford is disengaged.

A great stir has been caused in American cinematographic circles by the discovery of a new method of making fog! This method, I believe, is being used extensively for fog scenes in American productions. After the expense that they are going to for machinery to create fog, we in England cannot complain when we always have a liberal supply of this very useful commodity.

Perey Strong is up in Scotland at the minute filming "The Romany," for Welsh-Pearson. This is Strong's second film for the company. His first, "A Sailor Tramp," received some very complimentary notices in the Press, for the photography was of a remarkably high standard throughout.

Theodore Thumwood claims that during the last few months more films have passed through his camera than any other in England. Thumwood has been photographing exclusively for Master Films. The "Tense Moments from Operas," "Tense Moments from Plays," "Trapped by the Mormons," "Married to a Mormon," "Cocaine," are some of the productions he has filmed during the last few months. Although he has been turning out his work at a record speed it is generally admitted that it has consistently been of a very fine nature.

Leslie Eveleigh is working down at Davidson's on "The Sporting Instinct," a new Arthur Rooke production. Eveleigh is one of the few cameramen who works hand in hand with the laboratories. The result of his system can be judged by the photographic work turned out in the Davidson pictures.

Frank Canham has been photographing for the new Punch Productions, which is making a comedy serial called "Treasure Trove."

Walter Blakeley and Silvano Balboni have been working down at Windsor Studios on the interiors of the new Fred Le Roy Granville production, "Shifting Sand." I have seen a number of stills taken in Tripoli, and must say that they are striking. A number of excellent sunset effects have also been secured.

FOR HIS OWN GOOD

every Cameraman should join the

KINE-CAMERAMEN'S SOCIETY

President—H. A. SANDERS.

Secretary—KENNETH GORDON.

Pulse of the Studio

PRODUCTIONS AND WHO IS WORKING ON THEM

Alliance Film Co.

STUDIO: St. Margaret's, Twickenham.

FILM: Not announced.

DIRECTOR: Harley Knoles.

STAGE: Starting shortly.

Artistic Films, Ltd.

ADDRESS: 93-95, Wardour Street, W. 1.

FILM: "Skipper's Wooing."

DIRECTOR: H. Manning Haynes.

STARS: Johnnie Butt, Bobbie Rudd and Gordon Hopkirk.

CAMERAMAN: Frank Grainger.

SCENARIST: Lydia Hayward.

TYPE: W. W. Jacob's Comedy.

STAGE: Sixth week.

Barkers.

ADDRESS: Ealing Green, London, W. 5.

STUDIO: Vacant.

Baron Films.

ADDRESS: Barker's Studio, Ealing

FILM: "A Sister to Assist 'Er."

DIRECTOR: George Dewhurst.

STARS: Mary Brough and Polly Emery.

CAMERAMAN: G. Pauli.

STAGE: Completed.

British and Oriental.

ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.

STUDIO being used by Quality Films.

B & C. Productions.

ADDRESS: Hoe St., Walthamstow.

FILM: Historical Incidents.

DIRECTOR: George Ridgwell.

CAMERAMAN: I. Roseman.

TYPE: One reelers.

STAGE: One a fortnight.

British Productions.

ADDRESS: Selborno Road, Hove.

FILM: "The Field of Honour."

STAGE: Completed.

British Super Films.

ADDRESS: Worton Hall, Isleworth.

FILM: "If Four Walls Told."

DIRECTOR: Fred Paul.

STAGE: Completed.

FILM: "Castles in the Air."

DIRECTOR: Fred Paul.

STARS: Nelson Keys, Lilian Hall Davies, Campbell Gullen, Mary Rorke and Julian Royce.

CAMERAMAN: Sydney Blythe.

SCENARIST: W. G. Summers.

STAGE: Second week.

Davidson

ADDRESS: Lea Bridge Road, E. 10.

FILM: "The Sporting Instinct."

DIRECTOR: Arthur Rooke.

STARS: J. R. Tozer and Lilian Douglas

SCENARIST: Kinchen Wood.

CAMERAMAN: Leslie Eveleigh.

STAGE: Fourth week.

Edward D. Roberts Productions

FILM: "Hims — Ancient and Modern."

DIRECTOR: E. D. Roberts.

SCENARIST: C. Lovndes Yates and Muriel Alleyne.

STAR: Athalie Davis.

STAGE: Scheduled.

F. P.-Lasky.

ADDRESS: Poole Street, Islington.

STUDIO being used by Grahame Cutts.

Gaumont.

STUDIO: Lime Grove, Shepherd's Bush, W.12.

FILM: "Rob Roy."

DIRECTOR: Will Kellino.

STAR: David Hawthorne.

CAMERAMAN: A. St. Brown.

TYPE: Historical drama.

STAGE: Cutting and Assembling.

FILM: "The Scientist."

DIRECTOR: Capt. Calvert.

STAR: Marjorie Hume.

STAGE: Casting.

George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.

FILM: "Maid of the Silver Sea."

DIRECTOR: Guy Newall.

STAR: Ivy Duke.

STAGE: First week.

Grarville Productions.

ADDRESS: Windsor Studios, Catford.

FILM: "Shifting Sands."

DIRECTOR: Fred Granville.

STARRING: Peggy Hyland.

TYPE: Five reel drama.

STAGE: On interiors at Catford.

Grahame Wilcox Productions.

ADDRESS: Poole Street, Islington.

FILM: "Flowers of Passion."

DIRECTOR: Grahame Cutts.

STAR: Mae Marsh.

STAGE: Cutting and Assembling.

FILM: "Paddy the next best thing"

DIRECTOR: Grahame Cutts.

STAGE: Scheduled.

Hardy.

ADDRESS: 13, Gerrard St., W.1.

FILM: "The Adventures of Billy Bunter."

TYPE: Comedy Series.

STAGE: Scheduled.

Hepworth Picture Plays.

ADDRESS: Walton-on-Thames.

FILM: Not announced.

DIRECTOR: Henry Edwards.

Ideal.

ADDRESS: Boreham Woods, Elstree, Herts.

STUDIO MANAGER: F. A. Kendrick.

STAGE MANAGER: F. G. Knott.

FILM: "Mary Queen of Scots."

DIRECTOR: Denison Clift.

STAR: Fay Compton.

SCENARIST: Denison Clift.

STAGE: Preparing Scenario.

FILM: "The Grass Orphan."

DIRECTOR: Frank Crane.

STAR: Margaret Bannerman.

STAGE: Fifth week.

FILM: "Harbour Lights."

DIRECTOR: Tom Terriss.

International Artists.

ADDRESS: 57, Shaftesbury Av. W.1.

FILM: "Tell Your Children."

DIRECTOR: Donald Crisp.

STAGE: Finished.

FILM: "Burning Sand."

DIRECTOR: Bert Wynne.

STAR: Doris Eaton.

FILM: Not announced.

DIRECTOR: Ed. Jose.

J. Stuart Blackton.

ADDRESS: Bush House, Aldwych, W.C.

FILM: "A Gypsy Cavalier."

STAR: Georges Carpentier.

DIRECTOR: J. Stuart Blackton.

STAGE: Cutting and Assembling.

Masters.

ADDRESS: Weir House, Broom Road, Teddington.

FILM: "Sporting Subjects."

DIRECTORS: H. B. Parkinson, Edwin J. Collins and George Wynne and Challis Sanderson.

CAMERAMAN: Theodore Thumwood.

TYPE: One reelers.

STAGE: Two a week.

FILM: "A Gamble with Hearts."

DIRECTOR: H. B. Parkinson.

STARS: Valia, Madge Stuart, Milton Rosmer.

STAGE: Casting.

Progress Film Co.

ADDRESS: Shoreham-on-Sea.

FILM: "Rogues of the Turf."

DIRECTOR: Wilfred Noy.

STAGE: Nearing Completion.

Quality Films.

ADDRESS: B. P. Studios, Clapham Park.

FILM: One reelers.

DIRECTOR: George A. Cooper.

STUDIO MANAGER: S. Folker.

CAMERAMAN: R. Terreaneau.

STAGE: One a week.

(Continued on page 7.)

STUDIO DIRECTORY

Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

ARTISTIC FILMS, 93-95, Wardour Street, W.1. 'Phone: Gerrard 3210.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park. 'Phone: Streatham 2652.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay.

BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone: Hounslow 212.

DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone: Walthamstow 634

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 2770.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammer-smith 2090-1-2—Prologue, 'Phone London.

GRANVILLE PRODUCTIONS, Windsor Studios, Bromley Road, Catford. 'Phone: Lee Green 948.

GRANOER-BINOER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2684—Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16—Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood Elstree, Herts. 'Phone: Elstree 52—Ideafilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 1935

MASTER FILMS, Weir House, Broom Road, Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

QUALITY FILMS, B.P. Studios, Thornton House, Thornton Rd., Clapham park.

RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay.

REGULUS FILMS: 48, Carraby Street Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street London, W.1. 'Phone: Regent 4329

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293—Stollpic, Crickle, London.

THOMSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

UNION FILM CO., Strand Street, Liverpool. 'Phone: Central 325

WALTER WEST PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

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Saturday, August 26, 1922.

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The Motion Picture Studio Sept 2, 1922

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Vol. 2 No. 65

Saturday Sept. 2, 1922

Twopence



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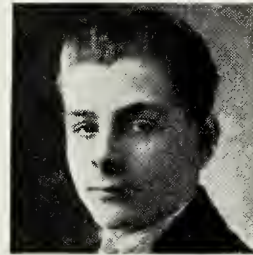
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& POWDERS**

WHO'S WHERE.

Several directors have explained to us
the difficulty they have of getting quickly
into touch with artistes and others whom
they need for their productions, and have
suggested that we publish addresses and
telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent
W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road,
S.W.11. Battersea 21.

BROOK, CLIVE: "The Cosy Corner"
Houseboat, opposite Hampton Court
Palace, East Molesey

BROOKE, EVA: 7, Treborough House,
Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's
Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St.,
Bryanston Square, W.1. Mayfair 2344.

CAREW, JAMES, 15, Burleigh Mansion,
Charing Cross Road, W.C.2. Gerrard 3904

CHESENEY, ELIZABETH: 54, Beaumont
Street, W. . Mayfair 4992.

D'ESTERRE, C. A., 13, Fawcett Street,
Redcliffe Gardens, S.W.10. Phone:
Kensington 4003.

DOUGLAS, ERNEST A.: 12, Sunnyside
Road, Ealing, W.5.

ELLIOTT, VIOLET, 120A, Kensington Park
Road, W.11. Park 2077.

ESMOND, ANNIE: 43, Richmond Road,
Westbourne Grove, W.2. Park 854.

FOLKER, S. N.: 103, Fowlers Walk,
Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stock-
well, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate
Mansions, S.W.1. Victoria 5225.

GRACE, ADELAIDE, 103, Morshead Man-
sions, Maida Vale, W.9.

HALLIDAY, LENA, 14, Fernwood Avenue,
Streatham, S.W.

HASTINGS, WARREN, 5, Pond Place,
Chelsea, S.W.3. Western 7160.

KAYE, FREDA, care of The Kinema Club
9, Gt. Newport St., W.2. Reg. 2131.

LE BRETON, FLORA: 34 Nevern Square,
S.W.5. Western 1936

LLEWELLYN, EVA: 39, Gloucester Gdns.
W.2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns.,
Chiswick, W.4.

MONCRIEFF, ADRIENNE, 12, Russell
Chambers, Bury St., W.C. Museum 7977.

NICHOL, EMILIE: 42, St. John's Wood
Park, N.W. Hampstead 5633.

PAIGE, ROBSON: 159, Franciscan Road,
Tooting, S.W. Streatham 264.

RAYMOND, JACK: 53, Coldharbour Lane,
Camberwell, S.E.5.

RAYNER, MINNIE: Kingwater Cottage,
Church Walk, Thames Ditton.

ROME, STEWART: 10, Chisholme Road,
Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club,
Regent 2131

SMALL, KNIGHTON, 59, Gloucester Cres-
cent, Regent's Park. Hamp. 889.

STANBOROUGH, E. CYRIL: 62, Upper
Richmond Road, East Putney, S.W.15,
or Kinema Club.

STERMAN A. HARDING: 56 Portland
Road, W.11. Park 2529.

STERROLL, GERTRUDE: 14, Queen's
Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, New-
man St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road,
Barnes, S.W.13. Putney 1945.

WALCOTT, ARTHUR: 57, Church Street,
Kensington, W.8., or The Kinema Club,
9, Gt. Newport St. W.2. Regent 2131.

Two lines, 12s. 6d. per thirteen insertions,
or £2 5s. for a year, prepaid.

Extra lines, 1s. per insertion.

CAN'T AFFORD IT!

THAT is exactly the expression that many artistes use when they are approached on the question of advertising. Now, we argue that no artiste can afford *not* to advertise. Let us prove it:

So long as the film business is run on the lines it is at present (and there is no reason to think it will change in this decade) artistes must talk about themselves, their past work and their natural abilities. They have to bring themselves to the notice of directors; and—what is equally important—keep themselves under their notice.

If an artiste persistently calls on directors with the "Anything doing for me?" query, the directors will soon get badly fed up with the artiste and give instructions that he is not to be allowed in to see them. But the artiste *must* see directors. Therefore the only way is to see directors by proxy.

And that is the function of the advertisements in this journal. They are the ever-present representatives of the artistes. Directors refer to these advertisements when they are casting. They study the features of the artiste as shown in the photographs. They use the advertisements as an address book, where they can find the whereabouts of artistes when they are wanted.

Directors give scores of engagements to artistes as a result of their advertisements in this journal. We know this to be the fact because we have numerous letters from directors and agents definitely stating this to be the case. These we will publish from week to week. Read what H. B. Parkinson, who has used more artistes this year than any other director, says in the adjoining letter, and then you will understand what we mean when we say that you cannot afford *not* to advertise.



ALL COMMUNICATIONS TO BE ADDRESSED TO THE FIRM AND NOT TO INDIVIDUALS.

London Offices:
8 & 1, Piccadilly Mansions,
Shaftesbury Avenue, W. 1.
Telephone: GERRARD 3812.

Masters Films, Ltd.

Telephone:
KINGSTON 1617.
Telegrams:
"Films, Weir, House, Teddington."

STUDIO & WORKS:

Weir House,
Broom Road,
TEDDINGTON.

10th August 1922.

Ernest G. Allighan, Esq.,
The Motion Picture Studio,
93 Long Acre W.C.2.

Dear Sir,

Acknowledging yours of the 9th inst., I desire to say that I consistently make use of the Motion Picture Studio when casting. If I was an artist I would certainly keep a small advertisement running through your paper. I personally would like to see more artists using your space under the heading of "WHO'S WHERE".

Faithfully Yours,

MASTERS FILMS LTD.

(H.B. Parkinson)
Managing Director.

This letter does not constitute an Engagement or a Contract.

Editorial and
Advertisement Offices
93, Long Acre,
London, W.C.2.

Vol. 2 No. 65

Getting the Focus

Telegrams—
Southernwood,
Rand, London.
Telephone—
Gerrard 9870.

Sept. 2, 1922

Bigger British Pictures.

SEVERAL recent successes—"A Prince of Lovers," "The Bill of Divorcement" and "The Wonderful Story," come easily to mind—encourage the hope that a definite advance in production in this country is beginning to operate. Several producers are turning their attention to bigger themes, and appear likely to handle them with larger vision than has hitherto been the case. Nevertheless, there is still a certain amount of "program" production going on, and more scheduled, and though such films provide casual employment for a number of artistes who badly need it, the effect in the end of their continuance will be bad. There is no room any more—either in an artistic or a commercial sense—for the "little" picture, for the factory product. America has recognised this fact, and so has Germany. Sweden was, perhaps, the first to grasp it and to put into practice what America talked about for a long time before she did anything: bigger and better pictures. Slowly this country is realising the position, and France and Italy are moving along the same lines. It is, perhaps, in such a development that lies the only hope for the future of the screen.

* * *

Why they are Needed.

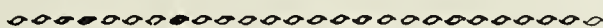
IT has become almost a platitude to say that the public is "picture-wise"—and the dismissing of the present situation so glibly is both easy and dangerous. The public is not merely "picture-wise." It is utterly sick of bad little pictures, and the same old machine-made stories about the same stupid little people and their silly vices and artificial virtues. It is saturated to the point of regurgitation with American sentiment—save the mark—sham philosophy and maudlin moralising. It wants simple, human everyday stories about ordinary people, on the one hand, and it wants boldly conceived, artistically carried out inspirations in screen art, made on a noble plan. In fine, it wants (though consciously it may not be aware of it) pictures produced as definite contributions to the art of the screen, not pictures manufactured as the product of an "Entertainment Industry."

* * *

The Changing Conditions.

BUSINESS in the theatre end has been bad for some time. It is the factor which naturally produces a slump in distributing and producing. Many causes

have been put forward. Economic conditions, taxation, labour troubles and lack of showmanship have been blamed. All these have contributed, especially the latter. But the fundamental cause—of which the removal would be negative to a great extent the other causes—has been *bad pictures*. Not merely bad American pictures—it is fatally easy to blame the

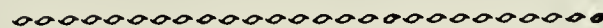


¶ Little jobs are for little men, and — Little men are for little jobs. Most things are capable of development. They only stay little if you do.

¶ Big men with big ideas and the capability and perseverance to carry them out are wanted in this Industry.

¶ Where are they? And what are they doing? A few of them are blazing the trail. Are you following it?

¶ Or are you content to be a little man with little ideas for the little present —And—No future?



American picture—but bad British pictures. The theatres have been full of pictures that were not worth producing, much less exhibiting, and the public has become sick of them. Slowly it is getting better films, but not enough of them, and slowly—very slowly—its sickness is being cured. But the public will need a great deal of convincing, and the one method of convincing it is to produce good pictures. The eventual effect will be that there will be more work for everyone in production. It is a long view, but it is an essential

view. It is a matter of pottering along *now* with little things and quickly going to extinction, or setting out for big things in the immediate future and persisting both as an Industry and as an Art. On which side are you?

* * *

Film Education.

FOR months we have argued that what is at the root of the trouble with the British film producing industry is that the business has never been taken with that seriousness that is apparent in American producing circles. But it is encouraging to note that the grounds for this accusation are being removed and that British producing is settling down to business in a businesslike manner. In this connection we would point out that, such is the regard in which the film industry is held in America, at the Columbia University a Course of Higher Studies includes a critical study of films. This deals not only with the art of the photoplay but with the technique of the studio, including sets and lighting. There is also now in America not only a Theatre Guild to assist the tastes of the more intelligent public but a Film Guild, organised on the principles of co-operation and recruited from the chief Universities. It now remains for some of our British universities to follow suit. Anything which tends to a betterment, not only of screen standards, but to a greater knowledge and understanding of the possibilities of the motion picture play as an art is worth encouragement. Too long has the screen been not merely the Cinderella of the Arts but almost an Ishmael. That, perhaps, in its earliest days was inevitable. Now it is not. Better brains, finer intellects, keener appreciation of things other than sensation and ostentation are coming in. And they are the only real hope for the future.

* * *

Your Share.

IT is for you to help. The way may seem hard—*now*. It will seem harder later if you accept just what comes and do not think and act big. It is, we admit, an easy doctrine to preach, and a very difficult doctrine to follow. Especially when *any* sort of work in *any* sort of picture appears to be the only means of existing. But it needs courage, both to propound the doctrine of bigness and to follow it. Can you follow? If not, what is the future, not only for the Producing Industry but for everyone who is in it—which includes YOU?

YOUR CORNER

LETTERS TO THE EDITOR

"THAT AMERICAN INVASION."

Mr. Crew gives in extensive detail the "peaceful penetration" by Americans of the British film Industry, of which I wrote months ago. It is as carefully planned and minutely organised as was the German peaceful penetration of all our industries in pre-war days. Our good nature and easy-going tolerance is being exploited.

But I would specially point out that the American director's methods are only rendered possible by the connivance and even obvious assistance of some British agents. Now any man of ordinary intelligence knows that British agents do not arrange their "stunts" for the sake of their health or for the *beau yeux* of American stars or directors. They exploit the British screen artiste for the benefit of American directors and profit thereby.

American directors are brought over to work for British film concerns. It is difficult to know exactly the position occupied in America by some of these directors. Are they the duds who, failing there, think they will exploit the poor, unsophisticated British?

From all I hear the methods of some of these directors would not be tolerated in their own country.

Why, again, should a beautiful British building like the Palace Theatre be vulgarised by crude, common New York posters as it is to-day? The only hope is that English folk will think that the film there advertised is equally vulgar and inartistic, and stay away. Americans have yet to realise that British folk still have a reverence for the Bible.

American directors working for English firms in England have always one eye on the American market, and they utterly fail

to absorb the English atmosphere, so the result is films produced in England from the American viewpoint and called English films.

Who pays for the lavish lunches and discreet dinners of welcome to American stars brought over by English agents? Ultimately the half-starved British screen actors, who are thus done out of a job by the very men they employ to safeguard their interests. Yet we are told they can "hold the fort"! This is how they do it.—Ess JEE.

"A REGISTER FOR ARTISTES."

In answer to *Ess Jee* in the M.P.S., of August 5, about the suggested register for artistes at the Kinema Club—the article was *not* by Christabel Lowndes Yates, the lady who collaborates with me, neither does she approve of it, and I may also add that Miss Lowndes Yates has never been an actress but she has very great sympathy for artistes both in the overcrowded stage and film professions.

I, Muriel Alleyne, *have* been an actress for over 25 years, and I am able to speak from experience as to agents and their methods, and my suggestion for the members of the Kinema Club to register at the Club and have photographs in the different characters they have played for the casting director to see, was to keep outside screen-struck people from pushing out the really clever artistes we have already tried and proved.

Every day you see agents advertising for new people, and it *does* hurt those who have taken up screen acting for a career—that is why I suggested the register at the club, although I admit there are many excellent film artistes who are still not members.

Those artistes registered would deal with firm's through their agents if they wished.

I don't think anyone wants an agency at the club, but the real film artiste *does* want some protection, more work, better treatment, and prevention of the unnecessary introduction of the screen-struck swelling the throng every five minutes.

Say a firm wants a man for Henry VIII. or a woman for Queen Elizabeth, why should he not look through the club register and pick his type of man or woman for either part. If the man or woman does not deal through an agent, their home address would be there, and they would receive a card asking them to call on the director. If they deal through an agent—the agent would receive a card asking for an interview to be arranged with the director and the artiste named, at the agent's office.

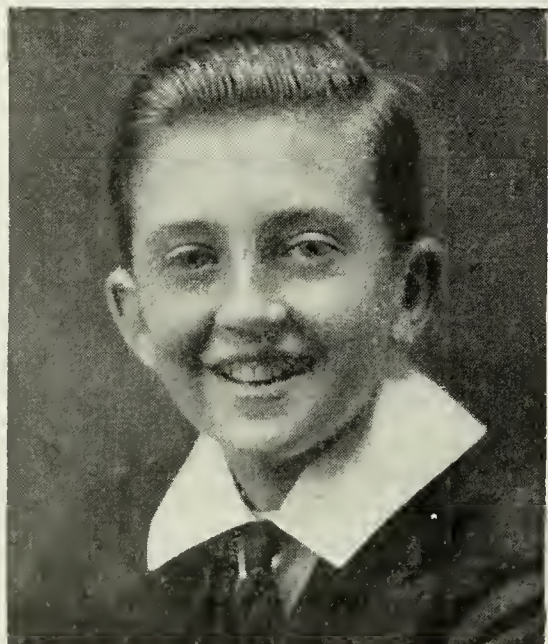
This would put an end to that cruel system of the crowded staircase, the packed room (worked for show) and the heart-breaking disappointment of the rejected (who have often tramped to the office full of hope and tramped back disappointed) possibly never having seen the agent or the director to speak to, and been sent away by an unsympathetic typist or a cheeky office boy.

Something *must* be done to help the screen artiste and the man or woman who suggests a way out would, I feel sure, receive the gratitude of all.—MURIEL ALLEYNE.

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

DOUGLAS WEBSTER,
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Date

High Lights

Intimate Studio Gossip

From Blair Athol comes a note signed by Martin Thornton, who is directing the exteriors for "The Romany" for Welsh-Pearson up there. The weather, he mentions, has been variable, but the artistes are thoroughly enjoying camp life and the company is having plenty of work and fresh air. Letters to the artistes should be sent C/o. Post Office, Blair Athol.

And, talking of this company, there is more to be said about the letter to artistes which was commented upon in the M.P.S. of August 12. Thomas Welsh, of Welsh-Pearson, tells me that George Pearson was not to be blamed in any way, and that it was he (Welsh) who was responsible for the letter going out. It was read to him over the telephone at a moment when he was even busier than usual, and he told Bramlin's it was O.K. Mr. Welsh admits that if he had *seen* the letter and thought it over he would have worded it differently, but that there was not the least intention to put any slight upon the artistes either on his part or on that of John Payne.

Still, the letter was injudiciously worded, though no doubt its intentions were good, for the last organisation to whom I would attribute any desire to treat artistes other than well would be Welsh-Pearson, whose reputation in every sense is enviable. And so far as the camping is concerned, it seems that the locations are far removed from any kind of habitation and that there was no alternative. Everything, judging by the letters I have received, has been done for the comfort of the artistes and they appear to be enjoying their novel experience very thoroughly, in spite of the patchy weather. No doubt some of them will have minor grievances, but there is always a section of disgruntled grouse in every gathering. Why, even in the "happy" days of 1914-18 there were some of us who . . . but that's another story, as the agent said when the super told him he had played parts for Griffith.

After having spent a number of years in America, where he appeared in various American productions, Jack Phillips-Roberts has returned to England and has already played in two of the latest British

successes, namely, "A Pauper Millionaire" for Ideal and "Pages of Life" for Adelqui Millar. In both these productions he has been seen as juvenile lead and is said to be particularly good in such rôles. In America he was rapidly coming to the fore as a juvenile, but on the entry of the U.S.A. into the war he joined up in the Flying Corps as instructor and consequently his film career came to an end for the time being. All communications regarding him should be addressed to Zeitlin's Agency, Windmill Street, W.1, his sole representative.

The list of authorities who have helped with the production of the "Westminster" super production, "Rob Roy," is an imposing affair. The Dukes of Atholl and Argyle have given useful information, and the latter, with the Duke of Montrose, gave permission for "exteriors" to be taken on their estates. Details of costuming, furnishings, etc., have been supervised throughout by Charles Whitelaw, one of the leading Scottish authorities on armoury and Highland costumes.

Other authorities who have given valuable help and information include Mr. Curle (Director of the National Scottish Museum, Edinburgh), Mr. Callender (Director of Antiquities Museum, Edinburgh), Mr. Caw (Director of National Portrait Gallery, Edinburgh), and Francis Ellis (of the Victoria and Albert Museum, London), the greatest living authority on the history of ecclesiastical ceremonies. The picture is to be Trade shown under the auspices of the British National Film League at the Marble Arch Pavilion on Friday, September 29, at 11.15 a.m. The alteration in day and venue is due to the picture being put in as an extra subject on the British National program. There is another League fixture on Thursday, so that for the first time we shall have two National Program pictures shown in the same week.

On Monday H. B. Parkinson commences work on a five-reel subject for Master Films, which will feature Milton Rosmer, Madge Stuart and Valia. This is the first five-reeler that has been made at the studios for some months, all the energies of the staff being directed towards the making of short features, the first of which was

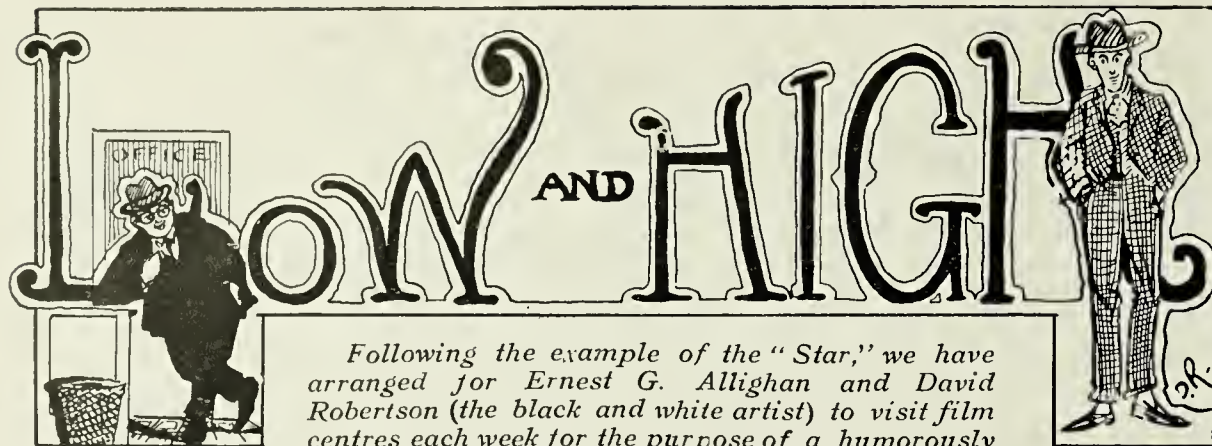
"Tense Moments with Great Authors" series.

Have just received a note from Wilfred Noy, who has returned from Belgium, where he has been filming for Progress scenes for "Rogues of the Turf," his latest picture. Noy is having a very strenuous time, from what I can hear, having worked night after night on lighting effects and getting to bed about dawn as a result. It has been quite the thing with him of late to be up at 5 a.m. to keep abreast with the work on hand. He speaks highly of the co-operation and support of Fred Groves, Bobby Andrews, Clarence Blakiston, James Lindsay, Olive Sloane, and, last but not least, the untiring efforts of his little leading lady, Mavis Clare.

Charles W. Hopper has just been appointed secretary of the British National Film League, and in this capacity will attend to the publicity of the League. Mr. Hopper is well-known as a journalist and writer, having recently had one of his books, "Where's Joseph?" published.

The five-reel version of the famous Fred Emney vaudeville classic has been completed, and among those delighted with the result are John le Breton, the author of the original sketch, and Mrs. Fred Emney, who plays a small part in the picture. George Dewhurst, who has expanded the garret episode into a full story, pitched in a strong comedy vein throughout, and is responsible for both production and scenario, is very pleased with the finished picture, with Mary Brough as "Mrs. May" and Pollie Emery as the landlady, supported by Cecil Morton York, Billie Baron and John McAndrews. Apart from the interest attaching to the subject from its long career on the music hall stage, it should merit the special attention of those who consider that really amusing British pictures are too few and far between. Mr. Dewhurst's work has been more than promising in the several fields of acting, production and scenario writing, and this is the first picture of a purely comedy character he has produced.

Megaphone



Following the example of the "Star," we have arranged for Ernest G. Allighan and David Robertson (the black and white artist) to visit film centres each week for the purpose of a humorously informative article with caricature illustrations.

As these visitors are physically "the long and short of it," the appropriateness of the parody of the "Star's" famous headline will readily be seen. It should be explained that all references in this series are perfectly good-humoured and no offence is meant or should be taken.

WITH GRANVILLE AT CATFORDUSTANIA

THERE is a sense in which it is absolutely wrong for me to be writing this at all. Technically speaking, I'm on holiday. Here I sit on Boscombe Pier with the sad salt waves telling the tale, and the white and purple cliffs of old England emphasising the never-before-stated fact that the film Industry is in its infancy.

In theory I'm on holiday. Actually I'm wearing out the 14-ct. gold platinum-tipped nib of an Onoto pen, recording impressions of the visit we paid to the old Broadwest Studios at Catford last week to see Fred Le Roy Granville use the magic carpet to translate the sordid suburb of South London into the sun-scorched sands of Sahara.

So far as I can remember, we reached Catford safe and sound. At the same time I'm not going to swear to it. For two reasons. One, I'm on Boscombe Pier. Two, we were driven down in a Ford.

When we reached the studio we found it peopled with the spirits of the past. The ghosts of Cameron Carr, Greg Scott, Norman MacDonald, Vi Hopson, Walter West, Arthur Walcott (and that ilk) peeped out at me from every nook and corner. On one of the walls I found a cryptic statement in Walcott's caligraphy to this effect, "Put your shirt, if you have one, on Sunset Dawn." And in a corner of an unused room I found a half-empty Whitbread's.

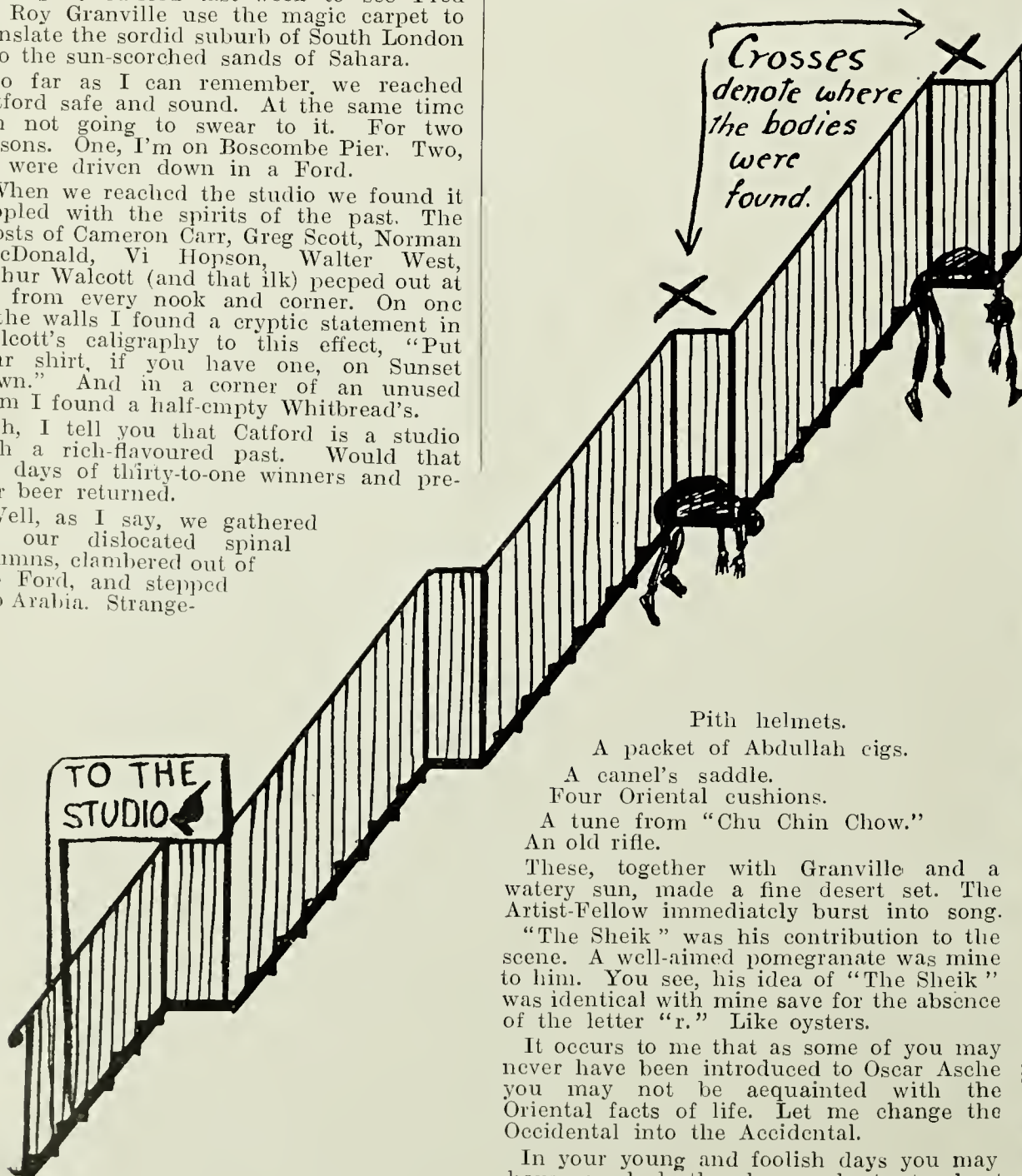
Oh, I tell you that Catford is a studio with a rich-flavoured past. Would that the days of thirty-to-one winners and pre-war beer returned.

Well, as I say, we gathered up our dislocated spinal columns, clambered out of the Ford, and stepped into Arabia. Strange-

looking folks with mangy beards and green turbans walked about in flowing robes and noisy silence. On our right were miles and miles of yellow-hot sand—straight from the North Coast of Southend, which you geographers will ken is just off the shores of Whitechapel.

- Tropical plants and tall waving palms.
- An Arab's desert tent.
- A British officer's official ditto.
- A chorus of euss words.
- An oasis.

Crosses denote where the bodies were found.



- Pith helmets.
 - A packet of Abdullah cigs.
 - A camel's saddle.
 - Four Oriental cushions.
 - A tune from "Chu Chin Chow."
 - An old rifle.
- These, together with Granville and a watery sun, made a fine desert set. The Artist-Fellow immediately burst into song. "The Sheik" was his contribution to the scene. A well-aimed pomegranate was mine to him. You see, his idea of "The Sheik" was identical with mine save for the absence of the letter "r." Like oysters.

It occurs to me that as some of you may never have been introduced to Oscar Asche you may not be acquainted with the Oriental facts of life. Let me change the Occidental into the Accidental.

In your young and foolish days you may have cracked the beaver-hestnut about

the eamel and the hump. I used to. But never again. If you like to visit Catford you can see a camel's saddle. And when you've seen a camel's saddle you'll cease to wonder why the camel has the hump.

Then there is the sheik's tent. Don't run away with the idea that a sheik's tent is a ramshackle, toppled-down, decrepit bit of dirty canvas perched on a sapless palm tree.

It's not.

It is the last word but one in desertian comfort. In it's little harmless way it is the Savoy of the Sahara, or the Metropole of Morocco.

The canvas of which it is made is of purest crepe-de-chine rice paper threaded with the scalps of a thousand polar bears. It is hung on a variegated barber's pole; is redee, throughout, bath h. and c.; self eontd., four bed., two recep. rms., gar.; 10 mins, stn., g.r. 1s. 3d.; w. possession at Middlemass.

This Oriental business, Tondy, and millions of steps are my three chief recollections of that visit to Catford. Tondy,



I ought to explain, is the Wizard of the Brush. He's got the Artist-Fellow beat to a fried frazzle.

And the A.-F. knows it—hence his caricature.

"Tondy," remarks Granville, "I want to look through this tent door and see, miles away across the sand, Venice, in all her glory, with Geneva on the right and Newcastle in the South. What can you do about it?"

In three minutes Tondy has painted a wonderful panoramic scene that could be Venice, Geneva, Newcastle or Long Acre. This is placed just outside the tent door. The camera takes a long shot through the door and—hey presto! hip, hip, hooray! and "The Conquering Hero" all rolled into one—there you are then.

But really, I must protest against those stairs. There are exactly 497,388,263 of them. I know that for a fact: I started to count them. I got up to 37 and my heart nearly

"Camera!"



Tondy with Brush

conked out; just managed to drop into bottom gear in time.

These steps run from terra-firma to Heaven-knows-where. Granville once managed to reach the top and he swears they end at the studio door. As he's a durned sight bigger " 'n this lil chile" I'm believing him.

The Artist-Fellow challenged me to tackle the journey. And I wasn't born in Waterford for nothing. So we started. He gave me 20 in 100 up. At 41 he passed me. *He's never been heard of since.* A search party comprised of Tondy and Peggy Hyland went out after him. They took one of Granville's



Gran with Birds

birds as a precaution—if the bird died in its cage they knew the air was foul and they were nearing the Artist-Fellow.

At the 84 mark Peggy collapsed, and as Tondy is hardly the right man to save the Artist-Fellow, we wirelessed for him to return. He's expected next week.

Talking about this little event reminds me that Granville has an aviary and a vice. The aviary is full of birds; the vice is an absnee of cork-screw. We sat at lunch and waited anxiously for nearly two seconds while he searched for an implement of withdrawal. The situation was saved by Lewis Willoughby, who lent us one of his.

And talking of corkscrews reminds me to stop writing as it is now 11.30 *ack emma.* My fountain pen is now dry.
(*So am I.*)

* * *

Those stars have no connection with the previous paragraph: they represent the Esperanto that I have just used on discovering that (a) it is pouring with rain; (b) I'm cut off by the tide; (c) It is Sunday when they open an hour later!

Granville told me that he's brought a memento back from the desert for me. I've got it—the bally hump . . . *Badly.*



The Local Sport: "Hunting the Corkscrew."

CAMPING OUT

The Artistes' Opinions

Referring to the comment on the camping of artistes in the "M.P.S." of August 12, Victor McLaglen writes:—

"There is such a thing as tact misplaced. A case in point occurs in the editorial of August 12, in which the "M.P.S." takes it on itself to apologise to the whole profession for a certain letter sent through Bramlin's to the actors in the new Welsh-Pearson film.

"The camping in Scotland has not been a matter of economy, but of securing shots which are quite unique and indispensable to the new film. We are camping in the Duke of Atholl's private grounds, everything is running like clockwork, and the STUDIO has pictured more discomfort than the artistes have experienced in all the three weeks' work. Our food is better than the meals served at the most expensive local hotel. We are grateful for the STUDIO's sympathy, but in this case it is entirely misplaced."

And Hugh E. Wright writes:—"I have heard it rumoured that a certain film company are filming Scotland's beauty spots, and from motives of economy are camping out. This is untrue. Certain ladies and gentlemen are camping out in Scotland, and if one of their number, an enthusiastic photographer, chooses to spend the occasional moments of sunshine in taking photographs of the scenery with various members of the company posed more or less attractively in the foreground, I fail to see why certain erities should be roused to wrath.

"I admit the weather is not ideal for camping out, but if by any chance that is under the control of our erities, our quarrel is with them, not with the gentlemen who are paying our expenses and providing us with pocket money. There are grouchers in every camp, and when the ninety-seventh drop of water has fallen directly on your nose from the one leak in the tent, some people are inclined to grouse. Others shift the camp bed a little and sleep in peace."

"But you should hear the camp when the sun does shine. A pæan of joy goes forth from forty throats to the tune of 'There you are! There you are! There you are again!' Perey Strong dashes madly for his camera, the remainder of the camp leap for the Leihner and array themselves in suitable costumes for their romantic background, and then the sun goes in again.

"And that gibe about 'motives of economy.' You should see the camp-cook struggling under the weight of the Scotch aitch bone, reposing on a sward of Yorkshire pudding, while his assistant pushes a trolley of Jersey potatoes and French beans into the clamorous mess tent. We serve our soup not by the plate or bowl but by the wash hand basin, our bacon not by the rasher but by the gammon. To every letter home there is a postscript 'Please send more buttons.' Our waist-coats part to meet no more, yet parting is such sweet sorrow. 'Motives of economy!' Some of our members went to the hotel five miles away last night, had dinner or an appetiser, returned to camp and grumbled because the hor d'œuvres of the camp dinner had run out."

Where they are and— —what they are doing

Aletia Travers is playing for Masters in "Clock v. Clock."

Edwin J. Collins is directing "Clock v. Clock" for Master Films.

Jock Cameron is to play for Walter Forde in the next Forde comedy.

Dick Butler has been working in "Clock v. Clock" for Master Films.

James Knight has been playing for Masters in "Clock v. Clock."

Kate Gurney is playing for Stoll in the new production, "Petticoat Loose."

Kathleen Vaughan has been appearing for Masters in "The Making of Gordon."

Challis Sanderson is directing "The Making of Gordon" for Master Films.

Sydney Folker is playing in "The Cunninghames Economise" for Quality Films.

Joan McLean is playing in "The Cunninghames Economise" for Quality Films.

Cecil du Gue is playing for Capt. Calvert in the new Gaumont film, "The Scientist."

Douglas Webster has been playing for Granville Productions in "Shifting Sand."

George Wynn is directing a motor racing story for Masters' new short sporting features.

Fatty Phillips is to play in "Hims—Ancient and Modern," for Evan-Phillips' Productions.

Henry Victor is back from Iceland, where he has been playing for Stoll in "The Prodigal Son."

Joan Morgan, who has been playing in "A to Z," is leaving the theatre to recommence screen work.

Valia, who has been playing in "The Price of Silence" for Granville Productions, is now to play in "A Gamble with Hearts" for Masters.

Olaf Hytten, having finished work for Quality Films, is now engaged to play his original stage part in British Supers' screen version of "The Right to Strike."

Grahame Wilcox is casting for his "Paddy the Next Best Thing."

Lionelle Howard is appearing as Micky in "Petticoat Loose" for Stoll.

Jack Trevor is playing for Stoll as Max Lorrimer in "Petticoat Loose."

Frank Goldsmith is playing for Stoll as Lord Farlingham in "Petticoat Loose."

Warwick Ward is appearing as Clive Rae-more in Stoll's new film, "Petticoat Loose."

Donald Searle has been playing for Quality Films in one of the new short features.

Gibson Gowland was engaged through Sidney Jay to play for Ideal in "The Harbour Lights."

George Bishop has been playing for Master Films as Owen Strong in "The Making of Gordon."

Juliette Compton has been engaged by Jay's Agency to go to Holland to play in "The Lion and the Mouse."

H. Westlake informs us that he was not engaged by Bramlins to play in "The Romany" for Welsh-Pearson.

Harry Worth, who is playing for Martin Thornton in "The Romany," tells us that he was not engaged by Bramlins.

Arthur Rooke has been up at Blackpool on the exteriors of the last scenes of "The Sporting Instinct" for Davidson.

Dorien Shirley has been engaged to play Buanna for Sinclair Hill in his new Stoll film, "Petticoat Loose" (Zeitlin's booking).

Eva Llewelyn is playing Mrs. Spinks in the exteriors of "Hims—Ancient and Modern," now being filmed at Herne Bay.

Mary Odette has been engaged by Sidney Jay to play in "The Lion's Mouse," and is leaving for Holland to appear in the film.

Rex Davis is playing in "The Making of Gordon," one of the new short sporting features being made by Masters.

H. R. Hignett is playing for Gaumont in "The Scientist."

James Donatus is with Daisy Productions in "Gipsy Blood."

David Hawthorne is playing for Gaumont in "The Scientist."

Daisy Agnew is playing in "Gipsy Blood," for Daisy Productions.

Marjorie Hume is playing in "The Scientist," for Gaumont.

Frank Dane is playing in "The Scientist," the new Gaumont production.

Donald Crisp is to make "God's Prodigal," for Donald Crisp Productions.

Harold G. Jones is photographing "Gipsy Blood," for Daisy Productions.

Bert Haldane is directing "Gipsy Blood," at Barker's, for Daisy Productions.

Walter Forde commences work on his first three-reeler in three weeks' time.

Sinclair Hill is to direct a screen version of Rita's "Petticoat Loose" for Stoll.

Muriel Gregory has been playing for Progress Films in "Rogues of the Turf."

Mary Brough is playing for Welsh Pearson in "Squibs Wins the Calcutta Sweep."

Manning Haynes is to direct "Dialstone Lane," a W. W. Jacobs' story for Artistic.

Pat Mannoek has been writing the scenarios of the new Master sporting subjects.

Claude McDonald is to photograph "God's Prodigal," for Donald Crisp Productions.

Madge Stuart is starting work in "A Gamble with Hearts" for Masters on Monday.

Ambrose Manning is playing for Welsh Pearson in "Squibs Wins the Calcutta Sweep."

Fred Le Roy Granville is to make "Hennessey of Moresby," for Granville Productions.

Fred Paul started work this week on a screen version of "The Right to Strike" for British Supers.

Miriam Murray has been appearing in "Squibs Wins the Calcutta Sweep," for Welsh Pearson.

Frank Miller is writing some of the scenarios for the new sporting subjects being made by Masters.

Stewart Rome has returned from Iceland, where he has been playing for Stoll in "The Prodigal Son."

George Harris has been engaged to play in "Hims—Ancient and Modern," for E. D. Robert's Productions.

Sidney Jay is moving to Suite 13, Palace House, 128-132, Shaftesbury Avenue, on September 16. His 'phone number will still be Regent 4329, and his telegraphic address will remain the same.

LIVE AND LET LIVE

YOUR screen-artiste readers will be glad and relieved to know that the Carl Rosa Opera Company started its ten months' tour last Monday. So for ten months the agents' offices and staircases will not be still more overcrowded by its members, as they have been during the past two months while they were "resting."

It was perfectly natural that being old pals of the agents they should apply to them for screen work. But I would ask the agents whether it is fair to the struggling and even starving screen artistes that they should give them a preference for the very limited amount of film work going? These opera singers had just finished a ten months' contract, and had in their pockets a similar one for the next ten months' regular work and pay.

The screen-actors, who toil wearily day

by day to the offices and wait for hours on these agents' staircases, have not had a ten days' contract, much less ten weeks or months, and have a workless future in prospect. It cannot be urged that opera singers were more suitable types or more capable, for when sitting on a jury or as audience for a boxing match, opera singers, no matter how brilliant their voices, are distinctly not the types, nor is their experience on opera stage, with its conventions, mannersims and exaggeration, of any use on the screen for such parts or crowds. Their mere absence from a studio for ten months unfits them for screen work.

Surely these opera folk would promptly resent the intrusion of screen-actors on the opera stage, and being organised could even prevent it. Unorganised screen-actors can only submit; they are powerless for self-defence.—*Ess Jee.*

SCREEN VALUES

MEASURING UP THE WEEK'S PRODUCT

"Son of Kissing Cup."

Walter West Productions—Directed by Walter West—Starring Violet Hopson and Stewart Rome—Supported by Judd Green, Cameron Carr and Adeline Hayden Coffin.

This is a well directed story of the popular sporting drama type. Racing dramas are all very much alike, and it is therefore not surprising to find that this film possesses very little that is original in plot.

Doubtless it will go well with the public, which is said to be fond of such films.

From the technical standpoint, Walter West has done his work well, and it must be admitted that the direction is excellent in every detail.

Acting is good throughout, although it might be said there is not much opportunity for great things in this direction.

Stewart Rome gives a good performance and makes a likeable hero.

Violet Hopson makes the most of her part, although she might have been provided with some role that gave her a better opportunity to display her histrionic ability.

Cameron Carr's performance is an excellent one, and he again demonstrates that as a screen villain he is second to none.

A clever piece of characterisation is that supplied by Judd Green, as the bookmaker; this is probably one of the finest pieces of work in the film.

As we have already said, the story is not a novelty, but the scenarist has made the most of it, and has preserved the continuity fairly well throughout.

The photography is of quite a high standard, with one or two particularly fine shots.

SUMMARY.

DIRECTION.—Good.

LEADS.—Very good.

SUPPORTS.—Excellent.

LITERARY.—Story unoriginal, continuity fairly well preserved, and scenario good.

INTERIORS.—Suitable.

EXTERIORS.—Adequate.

PHOTOGRAPHY.—Above the average.

"Tit for Tat."

Hepworth—Directed by Henry Edwards—Starring Chrissie White and Henry Edwards—Photography by Gaston Quiribet.

This is quite a good little comedy and up to the standard set by Hepworth pictures. The film was made under the direction of Henry Edwards, who is to be congratulated on making the most out of all the situations. The two burlesque dreams are particularly well done. There are many

little touches which considerably enhance the production, but which are too numerous to mention here.

On the whole, "Tit for Tat" can be described as a thoroughly entertaining and delightful film, and Edwards is to be congratulated on the clever way he has handled this subject.

Acting is consistently good, all the players being well casted and well directed.

Henry Edwards is quite a clever comedian, and his work in this picture will be appreciated by all. It is unforced and natural.

Chrissie White succeeds admirably in her two roles, that of an old lady and a young woman. This is quite a clever piece of work on her part.

Mary Brough, despite the smallness of her part, is one of the outstanding features of the film.

An excellent character sketch is provided by Annie Esmond.

The scenario has been well written, and the continuity runs smoothly. The scenarist is responsible for much of the success of the film, as a result of his clever handling of the comedy situations.

Gaston Quiribet's photography is up to the usual high standard. There are many excellent shots, and the scene where the girl looks at herself in a mirror through glasses which blur the vision, and then lifting them, clears the image, is a remarkably effective piece of work.

SUMMARY.

DIRECTION.—Excellent.

LEADS.—Admirable.

SUPPORTS.—Very fine.

LITERARY.—Continuity smooth and scenario good.

LIGHTING.—Well done.

INTERIORS.—Suitable.

EXTERIORS.—Well chosen.

PHOTOGRAPHY.—First class.

"The Gypsy Cavalier."

Blackton—Directed by J. Stuart Blackton—Starring Georges Carpentier and Flora Le Breton—Supported by Hubert Carter, Rex McDougall, Mary Clare, A. B. Imeson, Simeon Stuart, Percy Standing, and William Luff—Photography by Nicholas Mursuraca—Scenario by Felix Orman.

It must be said that "The Gypsy Cavalier" is a splendid production, excellently directed, acted and photographed, but for the first two or three reels it moves very slowly, and it is only towards the end that it starts off with a rush.

Throughout the picture is well directed, but the final scenes of the flood are perhaps

some of the most realistic and thrilling that have ever been presented.

The picture wants speeding up, and if it were cut would be greatly improved.

There are so many different characters in the film that it would be impossible to give a list of even all the leading parts.

Georges Carpentier is disappointing, and is not the "find" we had been led to believe from advance reports. He photographs badly, and his acting is just average. Without his name he would never make a film star.

Flora Le Breton gives a very fine performance in her role as Dorothy. Undoubtedly, this is one of her best portrayals, and should do much to increase the popularity she now enjoys.

Hubert Carter gives an excellent study as Griggs. His is one of the outstanding parts in the film.

Mary Clare, as Janet, again proves that she is a born screen actress, and that before long she will be one of our foremost English screen artistes.

Percy Standing is very good as Stirret. He has a striking screen appearance, and is an actor of great ability.

A. B. Imeson, as Ballard, gives an exceedingly clever performance.

Simeon Stuart's part is all too short. His acting is very good indeed.

Rex McDougall has one of the most important roles in the film. His work is very fine, and his acting is always convincing. As Carew he is excellent.

William Luff, Norma Whalley, W. D. C. Knox and Charles Stuart Blackton are all good in their various roles, and the other members of the cast have been well chosen.

The scenario has been cleverly written, although the first few scenes move slowly enough and might make an audience restless. The continuity has been fairly well preserved—a difficult thing to do, considering the many incidents and characters continually cropping up.

Nicholas Mursuraca has done very well in his particular sphere. The scenes around the camp-fire and of the cloud effects are masterpieces in themselves. It is seldom that such a high standard in photographic quality is attained.

SUMMARY.

DIRECTION.—Admirable.

LEADS.—Flora Le Breton very fine. Carpentier adequate.

SUPPORTS.—Exceedingly good.

LITERARY.—Scenario and continuity good.

LIGHTING.—Some excellent effects.

INTERIORS.—Very well done.

EXTERIORS.—Beautiful.

PHOTOGRAPHY.—Seldom equalled.

PULSE OF THE STUDIO, continued from page 15.

DIRECTOR: George A. Cooper.

STUDIO MANAGER: S. Folker.

CAMERAMAN: R. Terreaneau.

STAGE: One a week.

Raleigh King Productions.

ADDRESS: Watecombe Hall, Torquay.

STUDIO: Vacant.

Screenplays.

ADDRESS: Cranmer Court, Clapham Not working.

Seal Productions.

ADDRESS: 171, Wardour Street. Not working.

Stoll.

ADDRESS: Temple Road, Cricklewood.

STUDIO MANAGER: J. Grossman.

FILM: "The Prodigal Son."

DIRECTOR: A. E. Coleby.

STARS: Henry Victor, Stewart Rome and Edith Bishop.

CAMERAMAN: D. P. Cooper.

STAGE: Fifth week.

FILM: "A Debt of Honour."

DIRECTOR: Maurice Elvey.

STARS: Isobel Elsom, Clive Brook and Lionelle Howard.

CAMERAMAN: Jack Cox.

Walker-Boyd Sunshine Productions.

ADDRESS: Ensign Agency, Wardour Street, W. 1.

FILM: "Hide and Seek."

DIRECTOR: Martin Walker.

CAMERAMAN: Bert Ford.

STAGE: Cutting and Assembling.

FILM: "There and Back."

DIRECTOR: Martin Walker.

STAGE: Scheduled.

Walter West Productions.

ADDRESS: Princes Studios, Kew Bridge.

FILM: "The Pruning Knife."

DIRECTOR: Walter West.

STAR: Florence Turner.

STAGE: Fifth week.

Welsh Pearson.

ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.

FILM: "The Romany."

STAR: Victor McLaglen.

DIRECTOR: Martin Thornton.

CAMERAMAN: Percy Strong.

STAGE: Fourth week.

FILM: "Squibs Wins the Calcutta Sweep."

DIRECTOR: George Pearson.

STAR: Betty Balfour.

CAMERAMAN: Emile Lauste.

SCENARISTS: Hugh E. Wright and George Pearson.

STAGE: Fourth week.

HOW TO GET THERE

ROUTES TO THE STUDIOS

STOLL.—Bus No. 16.
SCREENPLAYS.—Bus Nos. 5, 32, 67, 80, 88.
Trams 2, 4, 6, 8.

DAVIDSON.—Bus Nos. 35 and 38. Trams 81, 55, 57.

G.E.R. from Liverpool Street to Lea Bridge Road. Fares: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d. A.m., 10.34; p.m., 1.20, 3.5, 4.37, 6.27, 8.5.

Lea Bridge to Liverpool Street: P.m., 1.4, 5.27, 5.54, 6.29, 7.7, 8.4, 8.57, 10.4.

WALTER WEST.—Bus Nos. 27, 105.

Broad Street to Kew. Fare: 1st 1s. 4d., 3rd 9d., R.T., 1st 2s. 0½d., 3rd 1s. 4d. A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street: A.m.: 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

B. AND C. STUDIO.—Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.

From L.S.: A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50; 12.5, 12.35 midnight.

Hoe Street to L.S.: A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

ALLIANCE.—Bus 35a, 37. Trains from Waterloo to St. Margaret's. Fare: 1st 2s. 0½d., 3rd 1s. 0½d.; R.T., 1st 3s. 1d., 3rd 2s. 1d.

From Waterloo: A.m., every 10 minutes; from St. Margaret's every 10 minutes.

F.P.-LASKY.—Tram No. 11.

WELSH PEARSON.—Bus No. 18.

BRITISH SUPER.—Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth. Fare: 1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d., 3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.14, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains 5.30, 6.0, 6.30.

MASTER.—From Waterloo to Teddington. Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo. a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m.

Bus 27.

GAUMONT.—Bus Nos. 12, 17, and train from Shepherd's Bush Station (Met.).

HEPWORTH.—From Waterloo. Fare: 1st 4s. 11½d., 3rd 2s. 6d.; R.T., 1st 7s., 3rd 4s. 4½d.

From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

IDEAL.—Trains from St. Paneras. Fare: 1st 2s. 11d., 3rd 1s. 9½d.; R.T., double fare. A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.40; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.43, 6.48, 7.15, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Paneras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.7, 3.56, 4.37, 5.29, 6.21, 6.25, 7.36, 8.49, 10.14, 10.56.

NEW SERIES

ON OUR BLACK LIST

No. IV.—Another Film School Tragedy.

Thanks to a perverted law of libel, the effect of which is to safeguard the wrongdoer and penalise the journal which is courageous enough to expose him, we are precluded from mentioning the names of the persons in the Film Industry whom we are exposing in this series of articles. We have, however, the full facts, including the name of the person, relating to these exposures. Our object in writing them is to make known to the wrongdoer the fact that we are fully aware of his—or her—activities which will receive fuller publicity if this initial and partial exposure does not cause an alteration for the better. Readers who may know of other such cases are asked to communicate with us—their letters will be treated in strictest confidence and no names mentioned.

THE revelation in the MOTION PICTURE STUDIO of the fleecing of widows and other unprotected folk by certain film schools gives me courage to write of another widow and her story that I came across recently.

Mrs. P—told me that she had lost money, and though she was not young, she had been advised to use a little of her capital to train for some profession by which she could add to her income. Reading some "get-rich-quick" advertisement, she decided that the films offered the most attractive opening, and sold out a safe investment and used the money for training purposes.

She was readily accepted as a pupil, though anyone less likely to be able to act for the screen could not be imagined. I could not make her tell me how much she had paid for the course, but I gathered it was no small sum. When she left she could, of course, get no work. Nobody would consider giving her an engagement for even crowd work.

Disheartened, but not despairing, she went back to her film school, she told me, where the man who had "trained" her listened to her story. "I believe in you," he said, "and I am willing to star you myself in one of my own productions on one condition —."

She jumped at the offer on any terms. What woman without knowledge, or anyone to advise her, would not have done? She listened while she was told plausibly that once her acting was seen "as a star," she would be "made." The poor thing saw rosy visions, she told me, of the future, when she would be able to buy back the investments she had sold out in order to attend the kinema school, and perhaps even put by a little towards the rainy day that might lie ahead.

The "one condition" of her stardom was that she should pay a fee of so much down in hard cash, which she was to receive back with interest on the sale of the film.

She told me she paid another twenty-five pounds, for which she received in return the "star part," which was offici-

ally described as "the fifth leading part" in a one or two-reel play, which contained, I think she said, eight characters in the cast. All these "stars" she understood were paying for their parts.

She said she acted as well as ever she could in that film. Then she waited, but the money did not come that was to repay her, so she plucked up her courage to go to the kinema school and ask when she would receive her money.

The answer was that the film had not sold. I asked if it was ever Trade shown, but Mrs. P. did not know that. I do not think she had ever heard of a Trade show. Somebody had advised her to sue in the Courts for a return of her money, but she smiled rather wistfully, and explained, "They would all laugh at me, and I should not get my money back. It's bad enough to have been made a fool of; one doesn't want to advertise it."

I sympathised with her, and she told me that the man was really very sorry she had been so unlucky. He had tried to help her again. In fact, he had given her an introduction to a friend of his who was training her for another branch of kinema work. He had a great scheme . . . and he was very pleased with what she had done, and said she had a great future before her.

"Don't pay away any more of your capital," I begged her, but she answered, "Well, I can't expect him to train me for nothing—can I? As for my capital, there isn't much left of it, and when it's finished, I don't know what is going to happen."

It is women like that, of course, who make life easy for the "get-rich-quick" type of man. The need of money is driving people into business who do not understand it. Probably, if all the kinema schools in the world were abolished, they would only lose their money some other way. You cannot save people from themselves. Meanwhile, one can only hope for a speedy retribution for those gentry who are making a good thing out of fleecing the poor and needy.

KNIGHTON
SMALL

Played Butler in "Flames of Passion,"
"If Winter Comes,"
also "The Pruning Knife."

Coms.: 59, GLOUCESTER CRESCENT, REGENT'S PARK.
Phone: Hampstead 889.

CLUB CLATTER

by CLATTERBOX

TO write about Club matters at the present time is a very difficult proposition, for so far as I can ascertain, there is nothing of a very exciting nature happening at the minute. The Saturday night dances and the cricket matches still go on and both are very popular with the members.

With the winter coming on, no doubt there will be more members turning up to the Saturday night dances, and as these are already remarkably well attended, the Entertainments Committee will be faced with the problem of overcrowding. Should such contingency arise, I have no doubt that the committee will be able to deal with it.

My curiosity was aroused by the appearance of a mysterious "gramophone" arrangement in the gentlemen's lounge, which I learn was placed there by Phil Ross. As no doubt many members have noticed this and are anxious to know what it is all about I will tell them. It appears that after a recent meeting of members, the Club was crowded, and it was suggested that an impromptu dance might be held. Unfortunately no music could be supplied and the dance did not materialise. As a result of this, Ross volunteered to supply a gramophone, which, should such an emergency again arise, would supply the dance enthusiasts with suitable melodies, and which would also come in useful for giving the band a rest on dance nights. It appeals to me as an excellent innovation.

Speaking of dances and the winter season, brings to mind the Kinema Carnival, which we have all taken for granted is now an annual occurrence. The success of last year's dance, especially as it was really a very hurried affair, reflects the greatest credit on the organisers. This year, as there is plenty of time to consider the matter and organise it, it should be an even bigger and better show.

A meeting of the cricketing section of the Club was held on Wednesday last, just too late for publication in this week's issue. The members met to discuss the subject of renewing the ground and of making an offer to the King's College people regarding the ground. The cricketers are now putting away their bats until next season, when they will burst out upon us with renewed vigour.

On the whole the Cricket Club has not done badly during the season; it has had some defeats and quite a number of wins. I am looking forward, however, to seeing the Kinema Club Footballers. We have quite a number of good players among the members and quite a formidable eleven should be put on the field, if the experts can be discovered in our ranks.

A CRICKET GRIEVANCE

May I crave space (writes Geoffrey Benstead) to voice a mild grievance in connection with the supreme effort that the staunch playing members of the Kinema Cricket Club made in endeavouring to administer defeat upon one of the leading cricket teams of Kent, viz., the Bromley Cricket Club. You quoted, in your last week's issue, that while the bowlers were inflicting defeat upon the opposition at that game, the Kinema Cricket Club were being beaten at cricket. May I please enlighten you? At 7.15 p.m. the umpires gave instructions to draw stumps and the position of the scores at that time pointed indisputably to a drawn game, but owing to a sportsmanlike decision on the part of our popular captain, Douglas Payne, the game was continued for one more "over," which allowed our opponents to inflict defeat upon us by two or three runs and one wicket to fall. This was certainly rather hard upon such excellent cricketers as Robert English, who contributed in a most accomplished manner 118 runs to our side, Noel Bridgeman, a real No. 1 all-round player, Cyril Smith, K. W. Gordon and others, not

to mention one or two "also-rans" like myself, who seemed to specialise in making none or a minimum amount of runs, repeatedly and consistently chasing leather to the boundaries for hours; but when we understand that it was really an effort on the part of our captain to pay tribute to the high standard of the Bromley Cricket Club's hospitality, there is only one view to take. I am pleased to report that we were successful by the narrow margin of

three runs on the occasion of our playing the Bromdesbury team last Sunday on our own ground. As the one whose duty it is in the capacity of honorary treasurer to entice from members and players the wherewithal to meet our cricketing requirements, to enable us to pay for ground fees, cricketing implements, etc., may I appeal to you, dear Mr. Editor, to call along yourself or to send a worthy representative to judge justly the humble efforts of a few, who sincerely have the sporting side as well as the interests and general welfare of the Kinema Club at heart. I am sure that as the adopted official organ of the Club, you will extend this concession to us, and in future games, if we *justly* deserve an inky castigation, let us have it.

THE DIRECTORS' ASSOCIATION

The monthly meeting of the British Association of Film Directors was held at the Kinema Club, on Friday night, August 25, when the President (Percy Nash) reported the receipt of a letter from a firm of film manufacturers, asking that the Association appoint from its members an arbitration committee to deal with a dispute over a picture. The Association unanimously resolved to appoint a committee, the names of whom will not be divulged to either parties to the dispute, and the Hon. Secretary (W. G. Faulkner) was asked to inform the manufacturers of this decision.

The principal business before the meeting was the discussion of the recent attacks made upon the British film industry by certain people, principally by one who is the responsible head of a firm of British manufacturers. The president, Mr. Nash, opened the discussion, expressing the view that if these attacks upon directors, scenario writers, and artistes had been confined to the Trade Press the matter could have been

ignored, as the Trade knew exactly the value to put upon them. Made, however, in the lay Press, they were in his opinion doing more harm to the British film industry than any other form of hostility that had been shown by anyone inside or outside the Industry.

Interesting and informative speeches were made by most of the members, and eventually it was decided that a publicity campaign for placing the facts about British productions should be entered upon, and that it would be unwise to answer in the form of resolutions, the attacks made by the chief offender, who could very well be left to give the reasons to the concern with which he is connected, for making and continuing to make pictures, if the state of affairs were such as he had outlined.

The Association unanimously decided to hold a dinner in October to which the principal heads of the British film industry will be invited as guests of the Association.

BRITISH PRODUCERS AND BLOCK BOOKING

by "COUNTERCHARGE"

TWO weeks ago the MOTION PICTURE STUDIO criticised Jeffrey Bernerd for statements he had made on the subject of the weakness of British films. This was interesting, if only by virtue of the fact that Mr. Bernerd undoubtedly holds an important position in the British film world. I should, however, like to join issue with him over some of his statements.

Amongst other things he says, "Most of all, we lack ideas." Now, apart from the fact that I do not agree with this opinion, I should like to know in what direction his own firm has encouraged the original scenario or "ideas."

I am not infallible, but I cannot call to mind any product of the Stoll studios based on an original story, except in the case of A. E. Coleby, who has been allowed to make, I think, one, probably because he was unquestionably successful in writing and producing his own stories long before he joined the firm.

It is obvious that if a firm block-books its films before they are made, they know exactly how much money they can spend on production without jeopardising the all-important dividends. The result of this policy is, of course, that the unfortunate director is given a scenario and a totally inadequate sum and told that he has a totally inadequate period in which to make his picture.

Furthermore, incredible as it may sound, the director has, in many instances, to submit his cast to the artistic eye of the managing director for approval!

Well, how can any man with any ideas or individuality of his own be expected to turn out decent stuff under these conditions. It is the opinion of a large number of people who should know that the Stoll organisation has not yet turned out a

"big" picture, despite their resources. Its past policy cannot but prove detrimental to the British trade.

Mr. Bernerd is quoted as saying that he thinks "block-booking is a form of insurance for the exhibitor against the chance of an empty screen." The only insurance an exhibitor gets is that his program may consist of what is commonly known as "tripe." I know of a recent case wherein a company that has so far turned out the best English pictures was under contract with a well-known firm of block-booking distributors. Under the former's agreement they were compelled to finish a picture by a certain date on which it had been promised to exhibitors. The result was that most of the film was photographed in the rain, and the escutcheon of this really promising firm was blotted by a "dud." And yet Mr. Bernerd says that "the exhibitor booking in advance does not run any appreciable risk of getting poor stuff." He is, of course, right in saying that "British films can only reach the American market by sheer merit," but block-booking is anathema to sheer merit.

From a commercial point of view it should be the aim and object of all producing companies to compete successfully in the American market on account of their 18,000 theatres, but no consistent effort has yet been made by any English concern in that direction, with the exception, perhaps, of George Clark, Welsh-Pearson and Astra. On the other hand, Germany is forging ahead with that one object in view.

Mr. Bernerd is at liberty to find fault with "British directors, scenarists, artistes and ideas," but may I suggest a change of production policy might be equally efficacious.

CAMERAMEN'S SECTION

News and Views
and

Record of Activities of Kine-Cameramen

THE main object in fastening a ball and chain around the ankle of a convict was to hinder his progress, should he attempt to run away. To stop progress, it is only necessary to have something there to hinder. The ball and chain is an instance. It was utilised a few years ago on those individuals who were not ingenious enough to keep out of prison, in order to hinder them in case they suddenly became clever and enterprising enough to escape. The placing of restrictions of various kinds can also act as hindrances, and in the film profession it will be found that they are responsible to a great extent for slowing down the progress of our art. They do not apply to the cameramen alone, but as this section is for the cameraman, it is from this individual viewpoint we will deal.

Restrictions and interference are the two

THE BALL AND CHAIN

great obstacles with which the cameraman has to contend, and more often than not the restrictions are placed upon him by some person, who, if asked what a negative was, would give some vague answer about it being used by Members of Parliament. To be continually battling against this sort of individual means that improvements in photography will be necessarily slow.

Cameramen should be given a free hand. We do not suggest that the cameraman should be allowed to do and say whatever he likes, but that so far as his own work goes he should be free from restrictions, and provided he gets good results, should

be allowed to carry on in his own way. If a certain sum of money were expended upon material for the cameramen to carry on experimental work, his employers would find a distinct improvement in the quality of the photography of their productions. The day when such a state of affairs does exist is still far off, but doubtless producing firms will at some time or other wake up to the possibilities of such a system and see that it is all for their own good in the end.

Meantime we must content ourselves with present conditions in the hope that instead of hindering their cameraman, employers may soon go out of their way to help him.

THE WILL DAY EXHIBITION

To those connected with the technical side of the profession the exhibition of kinematograph relics on show at the South Kensington Museum, Science Annex, will prove remarkably interesting.

One of the most unique articles among the exhibits is a book which shows a practical projector made in 1640.

Many and varied are the means that have been tried to make moving pictures. Muybridge, one of the pioneers, believed that moving pictures could only be made by the help of a battery of cameras and some of the many pictures he has taken by this means are shown.

Perhaps some of the most interesting exhibits are those showing the various inventions of the late Friese-Greene. Some of his original film, colour and otherwise, is on show.

Edison's early projection machines are

exhibited, while the first kine. cameras and films are also to be seen.

One very remarkable thing about all the exhibits is the number of mirrors used in getting the proper results. Such a thing is hardly ever used nowadays in making or projecting moving pictures. Surely there are many spheres in which the mirror could be helpful.

A close study of some of the early machines suggest many ways in which some of the present day outfits might be improved. Cameramen will find the exhibition not only interesting but also instructive, for in the collection are many little facts regarding kinematography hitherto unknown.

The exhibits belong to the unique collection of kinematographic articles, which Will Day has spent many years in getting together.

CAMERAMEN AT WORK

LESLIE EVELIEGH was up at Blackpool during the week filming some of the exteriors for the new Davidson film, "The Sporting Instinct." This is the last week of the film, henceforth it will enter the cutting and editing stage.

Basil Emmott, who, with A. St. Brown, has been filming "Rob Roy," has now started work on a new Gaumont film, which Capt. Calvert is directing. The film is to be taken in London and Bournemouth.

Frank Grainger, having completed the filming of "The Skipper's Wooing," a new W. W. Jacobs' story, is now preparing to commence work on a new Artistic picture, also a W. W. Jacobs' story called "Dialstone Lane." Grainger has been associated with Artistic for some months past, and has filmed all that company's big successes, including the W. W. Jacobs' series.

A. Arch, who is responsible for most of the work in connection with the cameramen's outing, has been away filming on the Continent.

Silvano Balboni has left for America to film a new production which Harold Shaw is directing. Balboni manages to get around. Recently he went to Italy with the Seal Company, he had just arrived back from Tripoli, where he has been filming for Granville Productions, when he is again called upon, this time to go to America.

Another cameraman traveller is D. P. Cooper, who has just arrived back from Iceland. Cooper, I understand, had a very exciting time when with Henry Victor and A. E. Coleby, he undertook an adventurous journey to the volcanic regions of Iceland, for some of the scenes of "The Prodigal Son."

To-morrow (Sunday) the first outing of the Kine. Cameramen's Society will be held, and, providing the weather is fine, everything points to its being an enormous success. The party will proceed to Rummy-mede on board the *Princess Beatrice*, where sports and dancing will be held. Lunch and tea are being served on the way. The secretary still has a number of tickets in hand and these can be purchased at 15s. each. They include lunch and tea.

LOSING BRITISH STARS

Perhaps a not inappropriate comment—with which I feel sure the majority of artistes will agree—on the suggestion made by Rupert Crew not to encourage American invasion on British Film territory by welcoming American directors and by accepting work from them, is: Why don't British directors give more opportunities and a fairer field to their own artistes? The present procedure is detracting from the public's interest in the individual work of the screen—engaging leads from notorious social, stage and sporting circles, and sometimes from America, in preference to other countries. This we know has been done by several of our largest firms.

We have no world-famous stars in England now—the most popular in the early days slipped over to America to become famous!

Is this state of affairs the fault of the

many of our most talented and ambitious artistes?

The American directors seem to have been more faithful to their own artistes, having with foresight and an eye to the picture-goer's demand for stars, fostered and studied their actors and actresses. The subsequent great international popularity of these stars has perhaps been the greatest asset in the filling to overflowing of their Industry's coffers.

And so it matters not to the British artiste whence comes the bread and butter so long as they get it!

Nevertheless, they can to an extent help themselves indirectly by expressing the desire for English pictures at kinemas and a little *ennui* of the American—a propaganda which might develop wonders if all producing companies will substantially co-operate.—PEGGY RIDLEY BAKER.

FOR HIS OWN GOOD

every Cameraman should join the

KINE-CAMERAMEN'S SOCIETY

President—H. A. SANDERS.

Secretary—KENNETH GORDON.

Pulse of the Studio

PRODUCTIONS AND WHO IS WORKING ON THEM

Alliance Film Co.
STUDIO: St. Margaret's, Twickenham.
FILM: Not announced.
DIRECTOR: Harley Knoles.
STAGE: Starting shortly.

Artistic Films, Ltd.
ADDRESS: 93-95, Wardour Street, W. 1.
FILM: "Skipper's Wooing."
DIRECTOR: H. Manning Haynes.
STARS: Johnnie Butt, Bobbie Rudd and Gordon Hopkirk.
CAMERAMAN: Frank Grainger.
SCENARIST: Lydia Hayward.
TYPE: W. W. Jacob's Comedy.
STAGE: Cutting and Assembling.

FILM: "Dialstone Lane."
STAGE: Scheduled.

Barkers.
ADDRESS: Ealing Green, London, W. 5.
STUDIO: Being used by Daisy Production.

British and Oriental.
ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.
STUDIO: being used by Quality Films

B. & C. Productions.
ADDRESS: Hoe St., Walthamstow.
FILM: Historical Incidents.
DIRECTOR: George Ridgwell.
CAMERAMAN: I. Roseman.
TYPE: One reelers.
STAGE: One a fortnight.

British Productions.
ADDRESS: Selborne Road, Hove.
FILM: "The Field of Honour."
STAGE: Completed.

British Super Films.
ADDRESS: Worton Hall, Isleworth.
FILM: "Castles in the Air."
DIRECTOR: Fred Paul.
STARS: Nelson Keys, Lilian Hall Davies, Campbell Gullen, Mary Rorke and Julian Royce.
STAGE: Third week.

FILM: "The Right to Strike."
STAGE: First week.

Daisy Products.
ADDRESS: Barker's Studio, Ealing
FILM: "Gipsy Blood."
DIRECTOR: Bert Haldane.
STAR: Daisy Agnew and J. Donatus
CAMERAMAN: H. G. Jones.
SCENARIST: Daisy Agnew.
STAGE: Nearing completion.

FILM: "When a Prince Woos."
STAGE: Starting shortly.

Davidson
ADDRESS: Lea Bridge Road, E. 10.
FILM: "The Sporting Instinct."
DIRECTOR: Arthur Rooke.
STARS: J. R. Tozer and Lilian Douglas
SCENARIST: Kinchen Wood.
CAMERAMAN: Leslie Eveleigh.
STAGE: Cutting and Assembling.

Donald Crisp Productions.
STUDIO: F. P.-Lasky, Poole Street, Islington.
FILM: "God's Prodigal."
DIRECTOR: Donald Crisp.
STAGE: Casting.

Edward D. Roberts Productions
FILM: "Hims — Ancient and Modern."
DIRECTOR: E. D. Roberts.

SCENARIST: C. Lowndes Yates and Muriel Alleyne.
STAR: Athalie Davis.
STAGE: Scheduled.

F. P.-Lasky.
ADDRESS: Poole Street, Islington.
STUDIO: being used by Grahame Cutts.

Gaumont.
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
STAR: David Hawthorne.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Cutting and Assembling.

FILM: "The Scientist."
DIRECTOR: Capt. Calvert.
STAR: Marjorie Hume, David Hawthorne, H. R. Hignett and Frank Dane.
SCENARIST: Alicia Ramsay.
STAGE: First week.

George Clark Productions.
ADDRESS: 47, Berners Street, W. 1.
FILM: "Maid of the Silver Sea."
DIRECTOR: Guy Newall.
STAR: Ivy Duke.
STAGE: First week.

Grarville Productions.
ADDRESS: Windsor Studios, Catford.

FILM: "Shifting Sands."
DIRECTOR: Fred Granville.
STARRING: Peggy Hyland.
TYPE: Five reel drama.
STAGE: Nearing completion.

FILM: "Hennessey of Moresby."
STAGE: Starting shortly.

Grahame Wilcox Productions.
ADDRESS: Poole Street, Islington.
FILM: "Flowers of Passion."
DIRECTOR: Grahame Cutts.
STAR: Mae Marsh.
STAGE: Cutting and Assembling

FILM: "Paddy the Next Best Thing."
DIRECTOR: Grahame Cutts.
STAGE: Scheduled.

Hardy.
ADDRESS: 13, Gerrard St., W.1.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Scheduled.

Hepworth Picture Plays.
ADDRESS: Walton-on-Thames.
FILM: Not announced.
DIRECTOR: Henry Edwards.

Ideal.
ADDRESS: Boreham Woods, Elstree, Herts.
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Mary Queen of Scots."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.

FILM: "The Grass Orphan."
DIRECTOR: Frank Crane.
STAR: Margaret Bannerman.
STAGE: Sixth week.

FILM: "Harbour Lights."
DIRECTOR: Tom Terriss.

International Artists.
ADDRESS: 57, Shaftesbury Av. W.1.
FILM: "Burning Sand."
DIRECTOR: Bert Wynne.
STAR: Doris Eaton.

FILM: Not announced.
DIRECTOR: Ed. Jose.

Masters.
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Sporting Subjects."
DIRECTORS: H. B. Parkinson, Edwin J. Collins and George Wynne and Challis Sanderson.
CAMERAMAN: Theodore Thumwood.
TYPE: One reelers.
STAGE: Two a week.

FILM: "A Gamble with Hearts."
DIRECTOR: H. B. Parkinson.
STARS: Valia, Madge Stuart, Milton Rosmer.
STAGE: Casting.

Progress Film Co.
ADDRESS: Shoreham-on-Sea.
FILM: "Rogues of the Turf."
DIRECTOR: Wilfred Noy
STAGE: Nearing Completion.

Quality Films.
ADDRESS: B. P. Studios, Clapham Park.
FILM: One reelers.

(Continued on page 11.)

STUDIO DIRECTORY

Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM Co., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

ARTISTIC FILMS, 93-95, Wardour Street, W.1. 'Phone: Gerrard 3210.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

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BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park. 'Phone: Streatham 2652.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 2297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay.

BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone: Hounslow 212.

DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone: Walthamstow 634

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 2770.

GAUMONT Co., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammer-smith 2090-1-2—Prologue, 'Phone London.

GRANVILLE PRODUCTIONS, Windsor Studios, Bromley Road, Catford. 'Phone: Lee Green 948.

GRANGER-BINGER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING Co., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON Co., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 284—Cinemat.

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IDEAL FILM Co., LTD., Boreham Wood Elstree, Herts. 'Phone: Elstree 52—Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM Co., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM Co., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 1935.

MASTER FILMS, Weir House, Broom Road, Teddington. 'Phone: Kingston 1617.

MINERVA FILM Co., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM Co., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

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WHO'S WHERE.

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CHALLIS N. SANDERSON.

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Bryanston Square, W.1. Mayfair 2344.

CAREW, JAMES, 15 Burleigh Mansion,
Charing Cross Road, W.C.2. Gerrard 3904

CHESNEY, ELIZABETH: 54, Beaumont
Street, W.1. Mayfair 4992.

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sions, Maida Vale, W.9.

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HALLIDAY, LENA, 14, Fernwood Avenue,
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HOWARD, LIONELLE: 108, Alderbrook
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KAYE, FRED, care of The Kinema Club
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LE BRETON, FLORA: 34 Nevers Square,
S.W.5. Western 1936

LLEWELLYN, EVA: 39, Gloucester Gdns.
W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns.,
Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 12, Russell
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RAYMOND, JACK: 53, Coldharbour Lane,
Camberwell, S.E.5.

RAYNER, MINNIE: Kingwater Cottage,
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"Bulldog Drummond,"

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Vol. 2 No. 66

Getting the Focus

Telegrams—
Southernwood,
Rand, London.
Telephone—
Gerrard 9870.

Sept. 9, 1922

Authors want Organisation.

ELSEWHERE in this issue an appeal is made for scenarists and playwrights to organise in order to protect their interests. And now we have Campbell Rae-Brown—the author of “Kissing Cup’s Race”—adding his voice. He suggests a League of Film Authors. “The time is coming,” he writes, “when we shall revolt. I once had an extremely popular story of mine filmed without my knowledge until I saw it advertised among the attractions of our local picture house. It was produced by one of the leading firms in the business. But the version of my story as set forth on this occasion was the most preposterously inane libel on my work that I went for it tooth and nail, and killed it in its imbecile infancy.” Mr. Rae-Brown favours closer co-operation between author, scenarist and director. And, in theory, he is right. At the same time there is an obvious need of some kind of organisation that could safeguard the rights and privileges of film writers; we should welcome views on this subject.

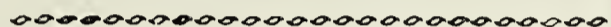
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Tie-up with Canada.

WHEN we plead for the improvement of conditions for British films, it must not be supposed that the possibility of British films in other countries is being overlooked. For this reason we particularly welcome the invitation from the Canadian Cinema Arts Society which appears on another page. This Society includes among its Objects—the aid and encouragement of the distribution of British pictures in Canada and to co-operate with other Canadian Organisations for this object. This is excellent. And we sincerely trust that the various film organisations in this country, including the Kinema Club, the Directors’ Association, and the Cameramen’s Society, will get in touch with the Canadian Society in order that the “lines of communication” may be adequately established. For it must not be forgotten that, even more so than Great Britain, Canada is flooded with American films. In fact, America is taking great pains to Americanise the Dominion in a way that is distinctly sinister. Occasionally a British film gets into Canada, when it obtains a riotous welcome—“Alf’s Button” is a case in point. This fact and the “Object” of the Canadian Cinema Arts Society is proof positive that the Canadians are really keen to get British pictures on their screens: a fact which British firms should take full advantage of.

Too Many Cooks.

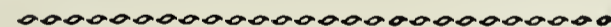
“CLUB Clatter” this week is necessarily attenuated: there is very little movement at No. 9, Great Newport Street. Not that we are unduly surprised at this; for there is a tendency to dissipate energy in wrong directions. When we formed the Club, we had in mind a certain fundamental policy which we were convinced, by our knowledge of this intricate trade and our study of other such organisations in this country and abroad, was the only right system for such a Club. In



¶ Prosperity may make millionaires, but it’s adversity that makes men.

Adverse circumstances serve to bring the facts of life into true perspective and institutes a system of mental and moral education which alone can turn personal attributes into sterling character.

¶ In the Battle of Life and in the Conflict of Rugged Realities the man whose character has been tried by the fires of adversity is bound to win.



principle this was the co-ordination of all effort in order to ensure coherence—concentrated endeavour in order to avoid overlapping. For that reason the Constitution that we instituted in January was: a series of Sub-Committees whose recommendations should be put into operation by the Executive Committee. Thus the work of the various Sub-Committees would be co-ordinated and regulated so that it would contribute to the general good. But the events of the past few weeks suggest that this sound policy has been overturned, with the result that it is quite conceivable for a chaotic condition of affairs to arise in the administration of the Club. As things now stand, the Executive Council ceases to be the executive body of the Club; its unique place being taken by the subsidiary

Committees. So that suddenly members are pounced on by the manager or the staff for breaches of house-rules which have been passed by—shall we say?—the Cards Committee. Or the House Committee’s instructions clash with those of the Entertainments Committee. Or the Picture Committee is able to spend money for the same purposes that the Finance Committee is doing ditto. Meanwhile—and this is the great joke—the Executive Council is doing nothing but talking; not because it could not administrate and legislate, but because the various subsidiary Committees have done more than enough legislating and administrating, counter-legislating and administrating, cross-legislating and administrating, to last the Club throughout eternity. Principles that we persuaded the old Executive Committee to adopt as fundamental are being scrapped; and vital decisions that were made in the best interests of the Club have been inverted. This present multiplicity of “executives” is as bewildering as it is farcical. Our knowledge and experience in forming other similar organisations is sufficient to indicate to us that nothing but chaos can result from the method (or absence of method) and system (or lack of system) obtaining now at the Kinema Club, where there are so many Committees that soon there will not be enough members to go round.

* * *

A Lesson from Germany.

AS we have repeatedly said before, there is strong grounds for regarding Germany as an earnest aspirant to the chief place in the film sun. Adrian Brunel, Miles Mander, and others who have returned from tours in Germany are unanimous in support of this opinion. And now we learn that the Association of German Film Producers and of Picture Theatres has appointed a Committee to draft a scheme for a central organisation of the whole film industry. This is pregnant with meaning. It is eloquent of the seriousness with which the Germans are taking their work, and speaks volumes as to the future of the film industry in that country. For its effect will be to consolidate all the various film activities, and so present a united front to the American and British film factors. All that we can do is piously to hope that the various sections of the British film industry will be wise enough to close their ranks and concentrate all their forces on beating both the Germans and the Americans at the film game.

“WHAT’S WRONG?”

Hugh Miller gives the Actors' View of the New Game.

WHAT does Adrian Brunel's article in the MOTION PICTURE STUDIO for August 26 do? It shows us a director pointing out a real shortcoming, in fact, *the shortcoming* of English photo drama—lack of imagination. At first the primary consideration of the film-boss was money. He had no æsthetic conscience to plague him. Any old stuff did for the public which quickly found an appetite for his wares, then original. These wares he has kept on doling out for years. Now, however, the same man knows that he has to employ something more than business opportunism and technical ingenuity in order to sell his goods. Competition has had certain inevitable effects, and the standard of the public's intelligence has been correspondingly raised.

In the beginning there was Darkness; and the Boss said, "Let there be Light." And the Director saw the Light that it was good, but he did not see the Drama that it was Awful.

NOW the big truth in Adrian Brunel's article is that our business is an art first, and a business afterwards. Till the powers that be get this fact into their heads there is little hope of improvement. To my mind, the majority of screen dramas produced in England to-day fails, and fails almost utterly, from lack of imaginative treatment. The block-booking evil is far removed from, though it may be contributive to, the trouble. Mr. Brunel has said that the wrong people have control; which is true. Also that we must have "men of culture and intellectual power" in place of the men in the business to-day. Certainly, we must. But culture and intellect alone are not enough.

At a picture show it isn't so much the lack of culture and intellect that worries. It's the almost entire lack of imagination.

NOT one screen character in five hundred is a reality. Why? Because they are not imaginatively conceived. Episodes in their lives are portrayed with absolute realism, in appallingly accurate settings, but they fail to convince. Stories are unfolded, and by mechanical effects, by rapid alternation of scenes, by numerous apertural devices for rounding off episodes. By the use of the whole bag of tricks one is jerked, jostled and lured into a sort of hysterical interest in the destiny of a pseudo human. It is the point of view that must be changed if we are to progress. Mr. Brunel says, "Art pays in the kinema," and what the film business man should realise is that his staff must not consist only of people full of book-learning, or of originality, or of remarkable technical knowledge. Production, to be good, must bear the impress of imagination.

Work which has behind it and within it imaginative pressure has an unmistakable character, and an unquestionable market value.

A MODERN classic of dramatic criticism contains an essay called "On Crossing down Right." Would that some critic could be brought to write an article for the studio entitled "Now to cover all that with close-ups"! I have seen a series of interior scenes, played in Sweden, in which the length of all the shots was practically constant, and which seemed to have a definite relation to the dimensions of the setting of a tragic episode. One saw the owner of a little house—an old man—die behind a table littered with instruments with which he had worked for years. These personal, pathetic things were not taken from view for the sake of "coming in"; they remained from beginning to end, and one felt as if before one's eyes, the pockets of someone just dead, were being emptied of their poignant contents.

There is true wonder in such scenes, and the revelation of some sort of beauty—stark, quiet and simple—and all that because of imagination.

I SHOULD like to see the first real pioneer of British screen art employ an artist, and give him a blue pencil, and his best scenario. Brevity is to wit what elimination is to character-drawing. For fictitious characters do not live when they live and move as we live. They must be at once greater and less than life—greater in order that their human appeal may enlist our sympathies, and less in order that we, seeing them, may credit them with the missing characteristics, and so contribute imaginatively to the creation of reality. To-day British screen drama does not provide either the reality of life or the dramatic reality of the stage. It is only now that lone voices like Mr. Brunel's are crying for recognition of the film as an art. Heretofore it has had no legitimate claim to such pretensions. Screen drama has been produced by persons regarding it solely as a money-making industry. It has been made to appeal to the largest number of an indiscriminating public.

Just as the strength of a chain is that of its weakest link, so is the standard of appeal of the commerce-bound kinema framed for the understanding of the lowest mentality.

SOME OF THE COGS

Writing in *Drawing* on some of the positions in a studio, Frank Keyes, Ideal's title artiste says:

The Art Director holds a most important and responsible position in a producing concern. He is responsible for the designing of interior and exterior studio "sets," *i.e.*, scenes built and arranged for "shooting" in the studio, and their accessories. He must have a knowledge of foreign and period costumes and furniture, architecture, and the photographic tone-value of anything that is likely to be introduced into the action of the play.

Under his direction is the staff of Scenic Artists' who, together with the "floor manager" and his staff of craftsmen, give material form to the creations of the Art Director.

The work of the Scenic Artist is not confined to the painting of back-cloths—he must also be able to model in plaster and to execute generally with a severe time-limit an old master for the baronial mansion, portraits of the hero and his relatives, statues and armour (in papier-maché) and "stick-and-rag" work of all sorts for architectural purposes. He grains the woodwork and marbles the three-ply pillars—and all with such consummate cunning and a knowledge of photography that they pass on the screen for the genuine article.

Title Writers and Artists letter and illustrate the titles and make the "inserts"—anything from a cheque on the Bank of Bunkum to a lingerie press advertisement or a coat-of-arms on the ducal notepaper—not forgetting the mortgage on the old homestead and the hero's visiting-card.

The Stills department, which produces the publicity photographs of scenes from the films, always has a good deal of retouching to do; there may be seen the wonders of "knifing" and "spotting."

Mention must be made of what is quite an industry in itself, namely, the making of animated cartoons. Though there are comparatively few of these being made at present, they invariably meet with an enthusiastic reception from the picture-goer; the animation of the cartoonist's droll characters, as a provoker of merriment, is simply irresistible!

No more than a passing reference can be made to the animator and his assistants. The animator, working from a script somewhat similar to but not so elaborate as the studio scenario, designs the characters and settings, and is assisted by tracers, who make the intermediate drawings of the "phases" of the movements required. This work calls for a thorough knowledge of animal locomotion and a great deal of ingenuity, besides an amount of patience that would put Job himself to shame.

(Continued from Page 15)

be grumblers in heaven, and you will know them by their unsociability and obvious distaste for work. The camp is grateful for their disapproval, and says a magnificent when they take train for London. The rest of us, though we may think rather wistfully at times of Piccadilly Circus, find life well worth living with concerts and dances, mock trials, gramophones and ghost stories.

We are sorry for people who try to be sorry for us, that's all.—CAROLINE A. LEJEUNE.

High Lights

Intimate Studio Gossip

Little did I dream of the results of my action when, at the Club Carnival, I introduced a journalistic colleague from this building to Mercy Hatton. The results of the chance introduction is that Mercy Hatton is now Mrs. Russell Mallinson. They kept the event very quiet but not so quiet as they thought. And they were wise in so doing, for Mercy's popularity plus the crowd of journalists and R.A.F. Club members who would have crowded round to congratulate "Mallie" would have caused an obstruction to the traffic in the neighbourhood. On behalf of all their very numerous friends I congratulate the happy pair.

By every post I am receiving letters from members of the Welsh-Pearson camp at Blair Atholl telling me of the fine time the artistes are having in the Romany camp there. Malcolm Tod writes to say that they are having a great time and though the weather has been none too favourable it is improving. The other night they showed the "The Sailor Tramp" to the villagers, and had to give a concert at half-time to allow the resistances of the projection room to cool down, the voltage being too great. The W.-P. folk had a gramophone playing at night and danced by the light of a camp fire with the dark purple mountains as a background. And Tod finished his letter abruptly because he had to toddle off to the village to do his share of the shopping—for all the artistes, cook house and twelve families of gypsies!

The scenario of "Tell Your Children," the Donald Crisp production made for International Artists, calls for several scenes in New York. At first, Mr. Crisp thought of building a set in London which would reproduce a Manhattan vista; but he decided against this, and with his star, Walter Tennyson, sailed for New York to "get the real stuff." Doris Eaton does not appear in these scenes. Several scenes on Brooklyn Bridge, with the sky-line of New York buildings, were made, and a beautiful effect was obtained with the Woolworth, Singer, Municipal Buildings, etc., softly silhouetted against the background. Other striking effects were obtained from Governor's Island in

New York Bay, with Battery Park and the nest of skyscrapers in the background. Only one week was necessary for the making of these scenes; and three weeks from the time Mr. Crisp and Mr. Tennyson left London they were back. Realism was given a test when Donald Crisp started to make the set for an Egyptian dance hall. A dance hall in Cairo was reproduced exactly, and the effect is strikingly realistic. How cosmopolitan a city London is was shown when Mr. Crisp planned these Egyptian scenes. He

BOOST BRITAIN

See Next Week's Issue.

thought it would be necessary to have actors and dancers make up as Egyptians, but he had no difficulty in finding a number of Egyptians residing in London who filled these parts admirably.

Met Sid Jay in the Club this week and he tells me that he has secured Tom Moore, the famous American star, to play for Ideal. Tom Moore arrives at Southampton on Monday.

A well known director is in the market for film stories, and asks me to forward on to him any that my readers may desire to offer. He is looking for strong dramatic stories with plenty of action in them. Scenarios should be addressed to me at this office.

In order to avoid any misunderstanding we are asked to announce that Donald Crisp is still on the directorial staff of International Artists and that it is not he but Edward Jose who is directing "God's Prodigal" for that company. This is not being made at the F.P.-Lasky Studio as was generally understood to be the case.

Although it was to play on the legitimate stage that Catherine Calvert came to England there is not the slightest doubt that before many weeks pass she will be playing in British film productions. She has already received several offers, but intends to have three or four weeks with just her engagement at the Savoy before starting film work. In

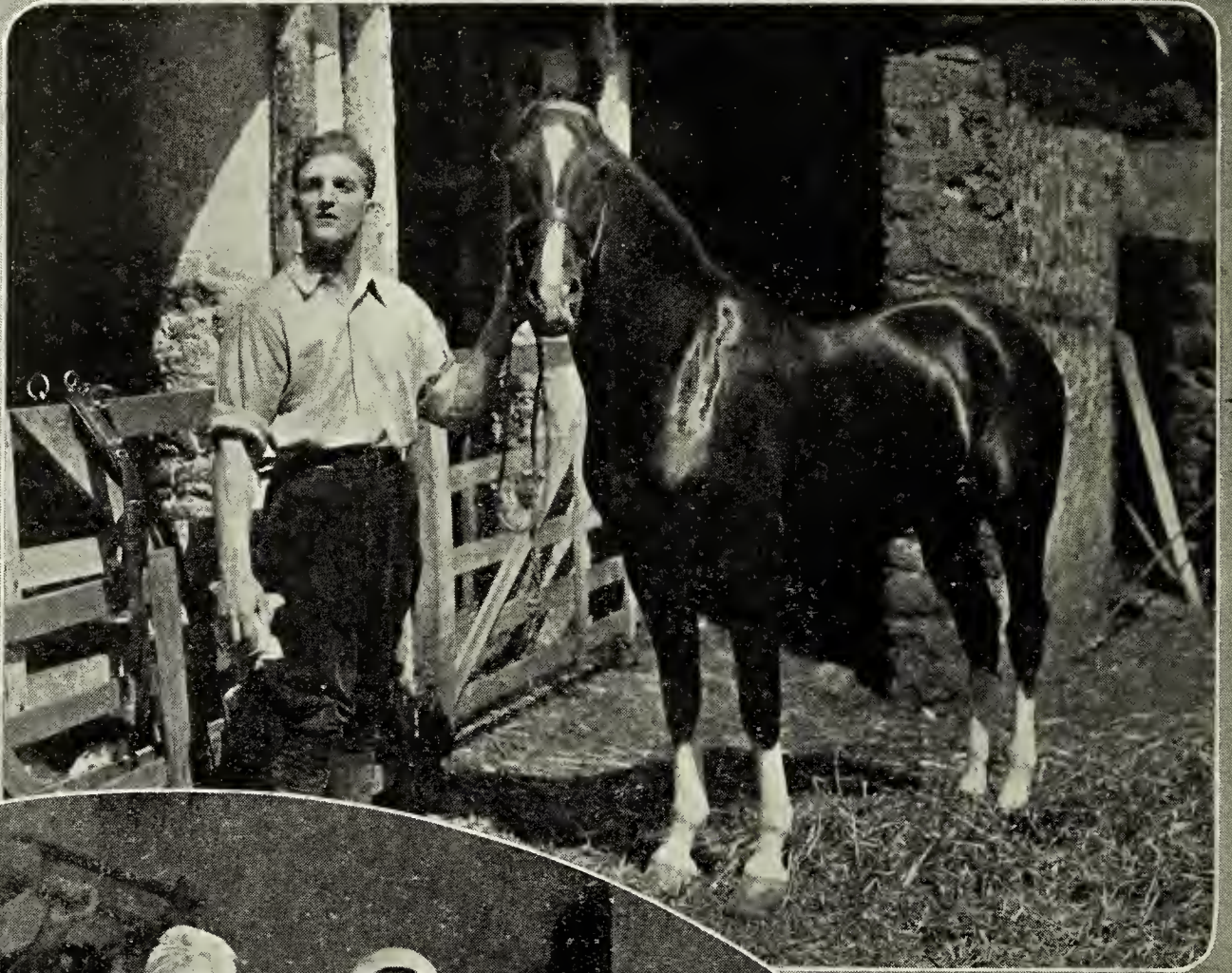
America she featured in "The Career of Catherine Bush" and "Fires of Faith" (F.P.-Lasky), "Out of the Night," "Marriage of Convenience," "Marriage" and "Romance of the Underworld" (own company), "Dead Men Tell No Tales" and "Heart of Maryland" (Vitagraph), and "That Woman," which she had not completed when she commenced rehearsing "Lawful Larceny" two weeks prior to sailing.

One of the latest companies to start making comedies has had a very bad inception. This comedy was announced several weeks ago and the full cast engaged. The artistes hung about for two or three weeks, and then learned that some new people had taken over the project. These newcomers interviewed the artistes and reduced all the salaries, some by as much as 30 per cent. Then it was decided to commence work. The artistes were taken to the seaside for some scenes, they were paid half their salaries and put in a very heavy week's work. When they got back to London they were promised the rest of their money, but after the artistes had made repeated applications for this they were given post-dated cheques! This is exactly the way that organisations find themselves "On Our Black List."

During the past few days I have received a letter from D. R. Overall-Hatswell, who is now in Hollywood. He has been busy with Goldwyn on "The Christian"—it will be remembered that Maurice Tourneur took him on to America with the company after they worked here in London. Mr. Overall-Hatswell has now finished with Goldwyn and has signed a contract with Metro to play Alasie in "Peg o' My Heart" with Laurette Taylor. I'm very pleased indeed to hear that he's doing so well, and congratulate him on his success. To play a part like that in a popular story will do much to make him well known among both the American and the British public.

Megaphone

International Artists Film Co. Ltd present



In the new Donald Crisp production which is now completed and bids fair to create a furore, a very strong and yet romantic feature film is offered with Doris Eaton—the famous American musical comedy star—at the head of a very fine cast. We reproduce a few scenes from the film: (1) Doris Eaton in one of the dainty rustic moments of

A·DONALD·CRISP·PRODUCTION "TELL·YOUR·CHILDREN"



the play; (2) An Adonis of the screen—Walter Tennyson, who plays opposite Miss Eaton with great charm and ability; (3) A dramatic moment in an Eastern cafe; (4) Walter Tennyson, Mrs. Hayden Coffin, Mary Rorke and Doris Eaton; (5) A. Harding Steerman, Doris Eaton, Cecil Morton York, and Walter Tennyson; (6) Gertrude McCoy and Mary Rorke.

The
**INTERNATIONAL
 ARTISTS FILM
 COMPANY, LTD**
• present •
**A BIG PICTURE WITH
 • A VITAL THEME •**



A selection of scenes from the Best-Quality Production that International Artists Films is offering: (1) Walter Tennyson and Walter Tennyson; (5) A. Harding Steerman and Doris Eaton; (7) The tragedy is discovered; (8) Doris Eaton, Gertrude; (11) Tony Frazer, Walter

A
DONALD CRISP
 PRODUCTION
 "TELL YOUR CHILDREN"
featuring
DORIS EATON and
WALTER TENNYSON



Mary Rorke; (2) Warwick Ward and Doris Eaton (3) Walter Tennyson and Adeline Hayden-Coffin; (4 and 6) Doris Eaton
 Coy and Adeline Hayden-Coffin; (9) Walter Tennyson and Warwick Ward; (10) Walter Tennyson, the British Screen Adonis,
 nysson and Warwick Ward.

Where they are and what they are doing

Thomas Bentley has started work on "Green Sea Island," for Ideal.

Ernest A. Douglas is to play for British Supers in "The Right to Strike."

Florence Ingram is playing in "Gipsy Blood," for Daisy Productions.

Flora Le Breton is playing lead for Ideal in "Green Sea Island."

John Stuart has been playing juvenile lead in "The Extra Knot," for Masters.

Clive Brook is playing lead in "Green sea Island," for Ideal.

Walter Blakeley photographed "Shifting Sand," for Granville Productions.

George Ridgwell has completed "Nell Gwynne" for B. and C.

Tom Moore is to play in a forthcoming Ideal film.

Frank Grainger is to photograph "Dialstone Lane" for Artistie.

Olaf Hytten is to play for Master Films in "A Gamble With Hearts."

Hargreaves Mansell is playing in "A Gamble With Hearts," for Masters.

E. C. Silly is on location in Scotland with Welsh Pearson in "The Romany."

Margaret Hope has been engaged to play for Masters in "A Gamble With Hearts."

Michael R. Gordon has been playing for Masters in "A Race for a Bride."

Amy Willard has been engaged to play for Granville Productions.

Sydney Seaward has been playing for Stoll in "A Debt of Honour."

Stacey Gaunt has been booked to play for Masters in "A Gamble With Hearts."

Frank Gregory is just back from Holland where he has been playing in a new film.

Warwiek Ward has completed his part in "Desert Sand," for International Artists.

Donald Searle has been playing for Quality Films in "The Cunninghame's Economise."

Walter Tennyson has been appearing with International Artists in "Desert Sands."

Ray Raymond has been playing for Quality Films in "The Cunninghame's Economise."

Ralph Forster has been playing for Stoll as the Bishop in "The Prodigal Son."

Doris Eaton has been playing in the new International Artists film, "Desert Sand."

Cecil Leigh is playing in the International Artists film "Desert Sand."

Sydney Folker has completed his part for Quality in "The Cunninghame's Economise."

Edward José is to direct "God's Prodigal," for International Artists.

Isobel Elsom was engaged to play for Ideal in "The Harbour Lights," through Jay's Agency.

Pat Fitzgerald was engaged to play for Master Films in "A Gamble With Hearts," through Maitt and Myers.

Rex Davis has been booked by Jay's Agency to play in "The Lion's Mouse," the new Granger-Binger film.

Harry Newman has been engaged by Maitt and Myers to play for Masters in "A Gamble With Hearts."

Bernard Vaughan was engaged by Maitt and Myers for Masters new production, "A Gamble With Hearts."

Bert Wynne has now completed "Desert Sands," from the story by Esther Whitehouse, for International Artists.

Charles Norton has been engaged by Maitt and Myers for Masters "A Gamble With Hearts."

W. D. C. Knox has been appearing in the new Quality Film "The Cunninghame's Economise."

Denison Clift is to direct "This Freedom," for Ideal, and is at present working on the scenario.

George Bishop has been playing for Masters in "The Making of Gordon," and will appear in the company's new production, "A Gamble With Hearts."

Catherine Calvert will shortly commence work in an English film. She is at present playing in "Lawful Larceny," at the Savoy. She is represented in England by Zeitlin's Agency.

Maxims for Scenarists

by WALTER SUMMERS

Congruity, Continuity and Clarity.
A scenario should be no longer than the story.
Every scene should be worth watching.
Action speaks louder than sub-titles.
The ideal title is a literary cameo.
Draw an interest-chart of each story and keep your hand on its pulse.
A successful scenario is a photo-play produced on paper.
Suspense is the mother of situations.
Do not pad a thin story; give it nourishment.

Rosina Wright has been playing for British Supers in "Castles in the Air," and also with Stoll in "The Prodigal Son."

Kathleen Grey has been engaged to play for Sinclair Hill in his new Stoll production, "Petticoat Loose."

Marthé Preval has been playing for Welsh Pearson in "Squibs Wins the Calcutta Sweep," and is now playing for Granville productions.

Hetta Bartlett is playing Lady Bill in "Other People's Worries," at the Richmond Theatre, next week.

Gordon Begg is going on location in "The Harbour Lights," Tom Terriss' new Ideal production.

Ralph Wells was responsible for the story of "Shifting Sand," the new Granville Production.

Maitt and Myers booked the following artistes for Masters in "A Gamble With Hearts." Madge Stuart, Valia, Cecil Morton York, Olaf Hytten, Stacey Gaunt, Laura Edwyn, Harry Newman, George Bishop, Pat Fitzgerald, Hargreaves Mansell, Bernard Vaughan, Margaret Hope, and Charles Norton.

George A. Cooper is directing the fourth of the Cunninghame's series at B.P. Studios for Quality.

H. B. Parkinson started directing "A Gamble With Hearts," for Masters, on Monday last.

Maleolm Tod is up in Scotland playing second lead to Victor McLaglen in "The Romany," for Welsh Pearson.

Ambrose Manning is playing in "Squibs Wins the Calcutta Sweep," for Welsh Pearson.

Henry Edwards is to direct a sequel to "The City of Beautiful Nonsense," for Hepworth.

Ian Beverley, who has for a number of years been assistant director to Maurice Elvey, has now joined International Artists as Edward José's assistant.

Cecil Morton York, having completed his part in "A Sister to Assist 'er," is now engaged to play for Masters in "A Gamble With Hearts."

Laura Edwyn has been engaged through Maitt and Myers to play in "A Gamble With Hearts."

ALL THE TALENTS

TWO years ago, no one had heard of the International Artists Film Company, Ltd. It was merely an idea in the mind of a young man—Alan S. Butler, who after the war visited America and became deeply interested in films. Then he spoke to a friend, another young man, in whom he discovered a similar interest. Walter Tennyson had been watching films with much thought since his youth; he, too, had gone to America and studied film production in that country.

Mr. Butler, being possessed of means, determined to found such a company as he had in mind. Soon after the International Artists Film Company was organised, and Mr. Tennyson became associated with his friend. Here was an ideal combination—two young men, well educated, intelligent, widely-travelled, enthusiastic, with a keen interest in films and the one big idea of advancing British productions and securing for them a world market.

It was not easy to start such an organisation directly on a successful basis. The procedure at first was difficult for the young enthusiasts. But their sincerity of purpose, their intelligence and their broad outlook was certain to win. And so it has. The International Artists Film Co., Ltd., seems destined to become—and very soon—a big force in the British film industry. Indeed, that fact seems to have already impressed itself upon the world centres of film distribution.

Mr. Butler carefully set about developing an organisation of strength that would carry out his ideas and those of his associate, Mr. Tennyson. Martin Sabine, a theatrical man of long and important experience in both England and America, with a wide knowledge of both films and the stage and showmanship generally, was appointed general manager of the company; and C. Egerton Leigh, a business man with a special interest in films, was made secretary of the company. These four men set for themselves the task of doing big things in film production. Their definite aim was to open the world market for British films.

Donald Crisp, an English actor and director, who had done much big work in America as well as in England, was engaged and started on his first International production, "Tell Your Children"; then Edward Jose, a director who went to America years ago and attained a large reputation, was contracted, and is now ready to begin work, while Bert Wynne has just completed another production for International.

Then arrangements were made with J.

(Continued on next page.)

BRITISH FILMS FOR THE WORLD

Excerpts from a talk made by Mr. Martin Sabine, General Manager of the International Artists Film Company, Ltd., at the Press luncheon following the showing of the J. Stuart Blackton film, "A Gipsy Cavalier."

"THE goal and ambition of the International Artists Film Company, Ltd., is to produce and handle only such pictures as Colonel Bromhead says are necessary for the British National Film League. And why should not such pictures be made in England? We believe in the future of British production. We believe that the entire world is waiting for British pictures. *But they must be good pictures.* British films must be able to hold their own in competition with the productions of other countries.

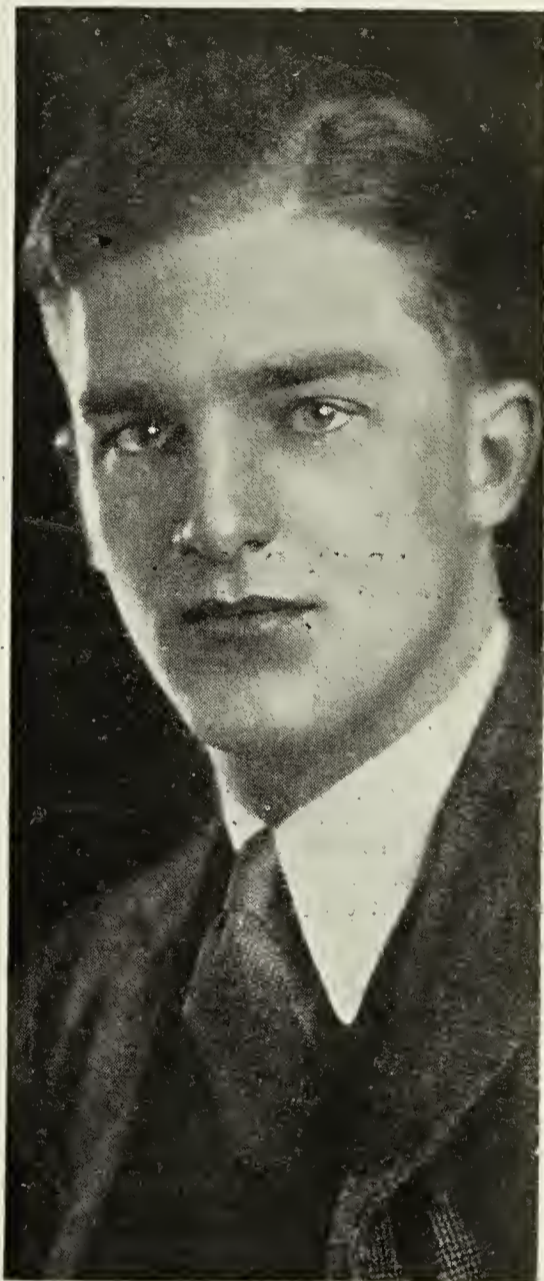
"We, frankly, want to get into the American market, the largest outlet for films in the world. Every British director has that ambition. Do not take seriously any statement that there is any ban on or prejudice against British films in America. There is no such thing. There is no country in the world that is more interested in entertainment of an international character. I have lived and worked in America for many years, and I understand the Americans and their points of view, their tastes, etc. All we have to do is to make good pictures, and we can be certain of the American market. Quite a number of British pictures have already been shown in America.

"Here in England to-day we have at hand the talent, the facilities, the scenery and the material for the production of pictures as good as any in the world. We have intelligence, traditions and artistic temperament; we have the splendid record of our theatres since the days of Shakespeare.

"The last year has seen a wonderful progress in our production, from the technical, artistic, literary and other considerations. The latest British pictures are more than 100 per cent. advanced on former ones, and this is as it should be. We shall go on and on, making better pictures as one month of effort follows another. Then we shall have the whole world for our stamping ground. There is no reason why the entire world's market should not be open to us. It is only a matter of time before British pictures will be showing in every picture theatre in the world.

"With such a constructive object in view, the International Artists Film Company, Ltd., have to consider what is the

most efficacious way of making our way into that world market. To get into the picture market of America and other countries, we must employ men who have established their positions in the selling market of the world, and have them produce our pictures. That is why we have obtained



Walter Tennyson.

the services of Donald Crisp and Edward Jose, both of whom have had wide experience on the other side. There are some who have questioned our policy of affiliating ourselves with Americans. This would be narrow, even if true. Mr. Crisp and Mr. Blackton are both of British nationality. Mr. Jose is, I believe, also a European.

"I believe we can safely say that we have half-turned the key into the door leading into the American market. Our idea is to make British productions the productions of the world. In order to do this we have got to have the Press absolutely with us. The great obstacle up to the present time has been the lack of sufficient capital. Financial men have not become sufficiently interested in the film industry. We must convince them that there is a big profit to be made in films, and many other important values. The Press can instil this thought into the minds of the financial men of the country. You men of the Press have a big responsibility in this way.

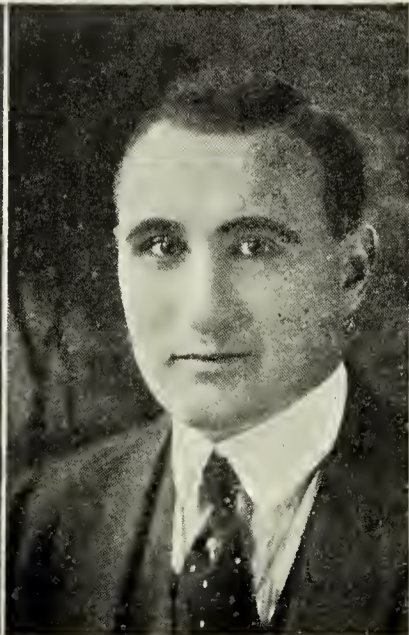
"I feel this subject very deeply, and believe that with hard work, clear thinking, and with the support of the Press, British films will take their place among the best in the world market



Martin Sabine.

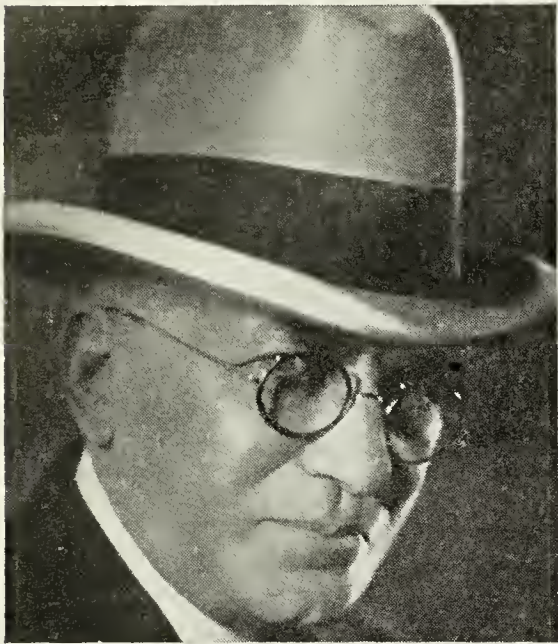


Alan S. Butler



Donald Crisp.

"TELL YOUR CHILDREN"



EDWARD JOSE.

Directing "God's Prodigal" for International Artists.

AN important film production made by Donald Crisp for the International Artists' Film Company, Ltd., is announced for a Trade show at the New Gallery Kinema on September 14, under the title of "Tell Your Children." This film is of outstanding interest, not only because of its merit and entertainment value, but also for the reason that it marks the introduction of a large new organisation with an ambitious and constructive program in the British film production field.

The International Artists' Film Company, Ltd., of which Alan S. Butler is president, and Martin Sabine, general manager, has been building plans for some time, looking to the development of a producing company whose output will have international appeal, and be a credit to British film production the world over.

This Donald Crisp production has a vital theme, which everyone interested in human welfare and betterment will recognise of great interest and significance. This lesson, while thought-provoking and appealing in a broad way, is the basis of a story of great human interest and entertainment value, with those touches of humour and human sympathy which Mr. Crisp always applies to his productions. The picture is elaborately produced, and the lesson is subtly introduced as a part of a human drama, the chief purpose of which is to entertain.

"Tell Your Children," in brief, emphasises the importance of educating young people on the facts of life, and points out the dangers of ignorance on such subjects to the young.

Doris Eaton, the widely known and admired beauty of the "Ziegfeld Follies," New York, makes her English debut in "Tell Your Children." Not only is Miss Eaton known for her appearances in the famous New York theatrical "institution," but she has gained as much fame

Entertainment and Enlightenment combined.

through posing for many artists. Her face is said by these painters to be an ideal one for pictorial purposes. Miss Eaton is one of two noted sisters of the "Ziegfeld Follies," the other being Mary Eaton, who is also a celebrated beauty.

Not the least interesting part of the International Artists' Donald Crisp production, "Tell Your Children," is the debut on the screen of Walter Tennyson, a young actor of strikingly handsome appearance and exceptional ability as a film player, who has the part of hero in this picture. Mr. Tennyson, who is of the family that gave England a great poet, is called by his fellow-artists the "Adonis of the British Screen." He is young, and a successful future is predicted for him.

"Tell Your Children" is a fortunate film in having a cast of exceptionally talented interpreters of the interesting and humanly appealing characters around whom the story is woven. Among these



CECIL EGERTON LEIGH
Secretary of International Artists Films.

may be mentioned, in addition to Doris Eaton and Walter Tennyson, Margaret Halstan, Mary Rorke, Gertrude McCoy, Hayden Coffin, Robert English, Cecil Morton York and Warwick Ward.

Donald Crisp, the director of "Tell Your Children," is an Englishman, who, as actor and stage-producer and film director, has had an interesting and important career. He staged many of the noted stage productions for the late Charles Frohman,

(Continued at foot of next column.)

THE LEAGUE AT WORK

ALREADY the British National Film League has shown ten items in its first year's program to the Trade; these are being rented to the exhibitors, and bookings are very satisfactory. These first ten are as follow, the renters being in brackets:—

- (1) "When Greek Meets Greek."—Walter West (Butcher).
- (2) "A Bachelor's Baby."—Davidson (Granger).
- (3) "A Prince of Lovers."—British Screen-craft (Gaumont).
- (4) "Wee McGreegor's Sweetheart."—Welsh-Pearson (Jury).
- (5) "A Sporting Double."—Davidson (Granger).
- (6) "The Lilac Sunbonnet."—Progress (Butcher).
- (7) "A Sailor Tramp."—Welsh-Pearson (Jury).
- (8) "A Soul's Awakening."—Gaumont (Gaumont).
- (9) "Son of Kissing Cup."—Walter West (Butcher).
- (10) "A Gipsy Cavalier."—Stuart Blackton (Gaumont).

These are to be followed by five others, the Trade shows of which have been fixed to be held in the mornings at the New Gallery Kinema, with the exception of "Rob Roy," which will be shown at the Marble Arch Pavilion. The numerals after the names of the films are the dates of the Trade shows in September.

- (11) "Fires of Innocence."—7.—Progress (Butcher).
- (12) "Tell Your Children."—14.—Donald Crisp (Gaumont).
- (13) "The Sporting Instinct."—21.—Davidson (Granger).
- (14) "Squibs Wins the Calcutta Sweep."—28.—Welsh-Pearson (Jury).
- (15) "Rob Roy."—29.—Gaumont (Gaumont)

(Continued from page 13.)

Stuart Blackton whereby the film, "A Gipsy Cavalier," featuring Georges Carpentier and an important British cast, would be presented by the International Artists Film Company. It is probable that further productions by Mr. Blackton will be brought out under the auspices of the International Company.

The future plans of this organisation cannot now be definitely announced; but the beginning is sufficient to justify the prediction that much good work will be done, and the achievements of Mr. Butler and his associates, under the active management of Mr. Sabine, will do much to promote British film production. Altogether the program is a broad and ambitious one, and the public may well look with hope and interest to the future of this young company.

and for Cohen and Harris in New York. Fourteen years ago, he joined the Biograph Film Company in New York, where both he and D. W. Griffith were actors, later both of them becoming film directors. Mr. Crisp assisted Mr. Griffith in making "The Birth of a Nation," and other productions. In 1914 he made "Romona," a large independent production, and after that joined the producing staff of the Famous Players-Lasky Corporation, for which he came to England, where he has continued to direct. "The Bonnie Brier Bush" and "The Princess of New York," two British productions made by Mr. Crisp, have been very popular in England and America.

OUR PARLIAMENT

Readers discuss various matters and air various grievances

NOTE.—This is the new form that "Letters to the Editor" will take. Readers are invited to comment on the contributions.

Medals for Megaphone Men

MR. SPEAKER,—In a recent issue of the MOTION PICTURE STUDIO was published an article on the star system, and I think it correct in saying that this star system is sound at the moment, but for the benefit of the Industry I should like to see a gold medal established for the best production of the year. The medal should be presented to the director whose film is considered to be the most perfect of the year in acting, photography, lighting and story. The film could be called "The Gold Medal Production," and we should be able to see what progress the Industry was making.—ARTHUR YOUNG.

British for the British

MR. SPEAKER,—I am an interested reader of the MOTION PICTURE STUDIO, and look forward to its arrival each week, and in my peregrinations across the country the MOTION PICTURE STUDIO looks like a much viséd passport by the time it reaches me!

I have taken the liberty of using a lot of the news that appears in the columns of the MOTION PICTURE STUDIO, reprinting it in our own little publication, "The Close-Up," which has only a modest circulation as yet, but rapidly increasing in favour among those engaged in the Industry, and gives promise of bigger things in the near future.

The inspiring editorials in the MOTION PICTURE STUDIO regarding production in the Mother Country have filled the writer with a great longing to do what little he can to help combat the foreign invasion. We in Canada are "fed up" with the American production, but what can we do? The British pictures are so few and far between that our people here are almost led to believe that the Industry in England is dead.

Can we not do something to bring more British pictures to this country?

Can we not bring together the men engaged in the photographing and production of kinema pictures in England and Canada?

If the Editor can help us, we shall appreciate it.

Every member of this society is back of my statement, that we are ready and anxious to do all we can to further the interests of the British production in Canada.

May we hear from you very soon, and any suggestion you care to put forward we shall be glad to consider.—W. H. BIRD, Secretary-Treasurer, Canadian Cinema Arts Society.

Blatant Brain-picking

MR. SPEAKER,—Can any scenarist beat this? Apropos of the article "Brain-Pickers," appearing under the new series "On Our Black List" in the MOTION PICTURE STUDIO, I am writing to tell you of an experience I had with one of these unscrupulous "brain-pickers."

In the spring of 1914 I was engaged as leading man and scenarist by a certain company. The director was a very clever little

man, and in my opinion one who should have risen to the top rung of the ladder in the production world, if he had not, like many more clever men, indulged in the pernicious habit of "pinching," or, in other words, sucking other people's brains.

I had arranged with T. R. Nugent (father of Doris Keane's husband, Basil Sydney, the latter whom, I may mention, was my school-chum at St. Osyth College, Clacton-on-Sea), for the adaptation and filming of his play, "The Little Earl." Having got through the final arrangements, in due course the scenario was handed to the director. My work was accepted, and there the matter ended as far as my pen was concerned.

In course of production was another picture, a drama of a sensational kind, which was dependent for its success upon stunts, which fell to the lot of the juvenile leading man. It was not this director's custom to hand to his leading people the script for them to study prior to their appearing on the floor; *the reason will be obvious.*

You may well imagine my surprise when the sensational stunt was read over to me at rehearsal, and transpired to be none other than the psychological point of the very play that I had just adapted for this same director!

Words cannot describe what I felt, but in spite of the consequences that might ensue, I flatly refused to be a party to a scheme that was nothing else but brain-picking. Had not that play been the property of a friend of mine, how easily that author would have been a victim.

In my fifteen years' of experience, this was the most barefaced effrontery I have ever come in contact with. I could recall many other incidents, but I must not occupy any more of the valuable time of the House. Still, I might mention that this director came to a most ignominious end, in fact, he died by his own hand. Respect for the dead prevents me from being more explicit.

In conclusion, I should be pleased to know of any other struggling playwrights and scenarists who have come up against such questionable people of the kinema world as I have described, and who would be good enough to inform me, and their contemporaries, who they are. I have a black list myself, with many clean pages to be filled in, and I might spill a little ink on them to a useful purpose. Wishing that bright little paper, the MOTION PICTURE STUDIO, continued success.—GEORGE KEENE.

An Appeal to Directors

MR. SPEAKER,—Do directors feel it is quite "playing the game" to leave the selection of and casting for the smaller parts entirely in the agents' hands? It happens constantly that the agent suggests, even if he does not state specifically, that the said part is only crowd work, and offers crowd-work pay of one guinea per day. He disclaims all knowledge of the scene, cannot say even if it is for studio or location, possibly does not know the name of the film. All he admits is that a certain director wants a certain type for a certain day.

The artiste needing work accepts and finds at the studio that what was suggested to him as crowd work proves to be a definite

part, and he naturally feels he has been exploited.

Can a director reasonably expect the best work from an artiste in this frame of mind?

The artiste, if he is conscientious, does his best, but if he is an artiste, and therefore temperamental, cannot shake off this feeling of being wronged and this must affect his acting, and the suspicion will creep in that there is a "fifty-fifty" arrangement somewhere which robs him of his adequate and proper pay for a part.

The film sells well, but the poor, cheated artiste does not share in the profits that result. (It is better to use quite plain language.)

All artistes know this method obtains; being unorganised they cannot protest for fear of the black mark of future exclusion from that studio.

I venture to put it quite plainly to directors: Is this quite fair?

For the most part they are decent, straightforward, honourable men, who wish to do the right thing.

Will they put this on the agenda of the next meeting of the British Association of Film Directors, and try to find a remedy? Although one of them courageously said, "We are the enemy," we screen artistes feel that even an enemy may be just if not generous. They too are the victims of the system, but not to the same extent that struggling, starving artistes are.

On behalf of my fellow screen artistes I venture to appeal to them for aid in this matter.—ESS JEE.

Thanks for Compliment

MR. SPEAKER,—The reviewer of the MOTION PICTURE STUDIO has paid me the compliment of crediting me with writing the scenario of "A Gipsy Cavalier." That credit should go to Andrew Soutar. I feel like the American negro who was asked by a white man if he could change a \$5 bill, and smilingly replied: "Ain't got it, boss, but I thank you for de compliment."—FELIX ORMAN.

Lion among the Lambs

MR. SPEAKER,—As a lay Press critic, I know I should feel like a fish out of water in the columns of the MOTION PICTURE STUDIO, though as a member of the Kinema Club I should be among friends. But it's a funny world, and the funniest thing in it is the speed with which fish can adjust their respiratory organs and live and enjoy themselves in quite the wrong surroundings. Here is a case in point. My newspaper office sent me up to the Welsh Pearson camp at Blair Atholl for a first-hand report of location work. I came for a few days: I have stayed a fortnight. I came as a business woman with an eye to the shekels; I have been adopted into the family. I could not have asked greater courtesy and consideration, nor, remembering the limitations of camp, more creature comforts.

Yes, I know what cynics will say. But journalists are no fools, and have as keen an eye for an interested motive as any man. The comfort here has been the result of excellent organisation, generous give and take, and an amazing esprit de corps. There have been grumblers, of course—there will

(Continued on page 6).

TRADE SHOW GUIDE

Where and When to See your Films

BARON Films, Ltd., will Trade show its first production this week, which is an adaptation of the famous Fred Emney sketch,

"A SISTER TO ASSIST 'ER."

Mary Brough has the leading role as Mrs. May, and is supported by John McAndrews, Pollie Emery, J. E. Barber, Cecil Morton York, Muriel Aked, Mrs. Fred Emney and Billie Baron.

George Dewhurst is responsible for the direction, and G. Pauli the photography.

Trade show tickets can be obtained from

I am very glad to put on record the fact that the Artistes' Cards published by you in the 'MOTION PICTURE STUDIO' are undoubtedly of service. Whilst, of course, all agents keep a large register, it must happen at times that we are stuck for an address or a suggestion, and when I have found myself in that predicament I invariably refer to your paper, and on more than one occasion have been helped out of the difficulty. Only last week I brought an artiste's name before a director for a part, but unfortunately had not got a photograph to submit, but I found it amongst your advertisements, with the result that that artiste secured the part.—L. B. LESTOCQ (Screen and Stage Booking Offices).

Baron Films, Ltd., 9, St. Martin's Lane, W.C.2.

TRADE SHOW: Monday, September 11, at the Shaftesbury Pavilion, at 11.15 a.m.

MATHESON LANG returns to the screen as Dick Turpin in Maurice Elvey's Stoll production,

"DICK TURPIN'S RIDE TO YORK."

Isobel Elsom, as Esther Bevis, Cecil Humphreys, as Littin Glover, Norman Page, as Ferret Bevis, Lewis Gilbert, as Tom King, Malcolm Tod, as Sir Charles Westen, Lily Iris, Middle. d'Esstre, Somers Bellamy, Tony Fraser and James English comprise the supporting cast

The scenario is by Leslie Gordon, and the photography by Jack Cox.

TRADE SHOW: Tuesday, September 12, at the Alhambra Theatre, at 11 a.m.

A BRITISH production which was made some time ago is now ready for Trade showing.

"REPENTANCE"

was directed by Edward R. Gordon, at the Windsor Studios, and photographed by Harold Bastick.

Peggy Hathaway, Ray Raymond, Fabbie Benstead, Ward McAllister, Hettie Bartlett, Geoffrey Benstead, and Ray Lankester are in the cast. Trade show tickets can be obtained from Renters, Ltd., 171, Wardour Street, W.1.

TRADE SHOW: Tuesday, September 12, at the Shaftesbury Pavilion, at 11 a.m.

THE fourth production to be Trade shown this week is Donald Crisp's production,

"TELL YOUR CHILDREN,"

which was produced for International Artists' Film Co., at the Famous-Lasky studio.

Doris Eaton and Walter Tennyson are starred, and are supported by Cecil Morton York, Gertrude McCoy, Adeline Hayden Coffin, Mary Rorke and A. Harding Steerman.

TRADE SHOW: Thursday, September 14, at the New Gallery Kinema, at 11 a.m.

A PRODUCTION which was Trade shown last March has now been sold, and a second Trade show will take place this week.

"POTTER'S CLAY"

was directed by Grenville Taylor and Douglas Payne, and photographed by Robert Dykes.

Ellen Terry plays the lead, while Peggy Hathaway and Dick Webb are in the cast.

TRADE SHOW: Thursday, September 14, at the West End Cinema, at 11.30 a.m.

DIAMOND Super Films' new five-reel drama, which was directed by Alfred Brouett at the B. and C. studios, was adapted from Tom Gallon's novel,

"A ROGUE IN LOVE,"

is also on the week's Trade show list.

The leading roles are filled by Gregory Scott and Ann Trevor, while the supports include Fred Rains, Kate Gurney, Frank Stanmore, Lawford Davidson and Betty Farquar.

The photography is by L. Egrot.

The film is being handled by G. Serra, 5, Denmark Street, W.C.2, to whom all applications for Trade show tickets should be addressed.

TRADE SHOW: Tuesday, September 12, at the West End Cinema, at 11 a.m.

CLUB CLATTER

THE Club's new manager and secretary, Major Foyle, is now well settled in his position and is already making his presence felt in many directions. He has many ideas which should considerably help in making the club more attractive to members, and these will be put into execution whenever time is ripe.

The success of the catering arrangements has been such that a cook has now been engaged, and after Saturday hot meals will be served. It is hoped that members will, whenever possible, try to lunch at the Club, for it is only with their support that the lunches can be served. The bigger the attendances at lunch, the better will become the lunches.

During his visit to Germany, Adrian Brunel visited the German Screen Club, which, unlike the English one, is for men only and is used by directors and those on the business side. It is a much nicer club than ours and more spacious. Brunel was well received by the members, who were very interested in the British Club.

A sweepstake is being organised in connection with the St. Leger. Members can obtain tickets at the club or from members.

A week or two ago mention was made of Frank Canham being one of the members of the Club band, this, of course, was meant to be Frank Cadman. We are now informed that the name of the drummer is Ludlowe, and that he has now no connection with Bramlin's.

CECIL MORTON YORK

RUEBEN HASLER

in

"Tell Your Children."

Com.: KINEMA CLUB. Regent 2131

GEO. R. SIMS

THE PASSING OF "DAGONET"

A Tribute from Judd Green

I KNEW he was ill, almost his last joking paragraph warned me that I might soon lose an old and valued friend, but I did not think it would be so soon. I am deeply grieved.

Much water has passed under bridges since I first met George R. Sims. I was then serving my time as a printer, bound apprentice to my uncle, James Judd, the Chief Commoner of London. Among the many papers we printed, *Fun* was one of them. I well remember setting up a "par" in G. R. S.'s writing that was destined to make a considerable noise in the theatrical world. It was a distinct libel upon Henry Irving, and "all concerned" found themselves duly lodged before the authorities. Among those who were indicted our firm appeared, Harry Sampson and, of course, G. R. S. Dear old Johnny Toole gave evidence for Irving, and altogether it was a very pretty to-do.

It cost a bit of money, too, and I well remember a paper commenting upon the subject saying, "The paragraph in question was written by one G. R. Sims, of whom we never heard before, and no doubt we shall never hear of again," which only goes to show that you should not prophesy unless you know.

George R. Sims's writings did more for the benefit of the people than any other writer I know of. If he had been a Scotsman or an Irish spiritualist he would have been knighted; but he was an Englishman who loved his country, and that is the last passport in the world for honours.

His plays will live long after plays of his time are forgotten; his poems are recited the world over now, and Mrs. Brown Potter first gained fame by reciting "Ostler Joe" to the Highbrows of the American 400.

Only a week or so ago I was playing in "Fallen by the Way." He wrote to me and in a joking way suggested that he also was falling by the way. Alas! that is the last letter I shall ever receive from him.

He knew I had never missed a copy of the "Ref." ever since its publication 45 years ago, and when I was away at Nice in 1920, playing for the F. P.-Lasky, he wrote telling me that the *Referee* would skip a week's publication, but a column of "Dagonet" would appear in the *Evening News*.

I was going to write him last night to tell him I was playing Tom Dossiter in "The Harbour Lights," which is going to be produced for the Ideal by my, and his, old friend, Tom Terriss, when my evening paper arrived with the sad news. Only just over 75, he died all too soon, and England is the poorer for the loss of this good son.

CLIFT'S NEXT

Perhaps the most talked of book at the moment is "This Freedom," which is A. S. M. Hutchinson's successor to "If Winter Comes." The film rights for this have been secured by Ideal, and Denison Clift is now busy preparing the scenario. Mr. Clift will commence direction as soon as possible with Fay Compton as the star. "Out to Win" is also on the Ideal program, while Tom Bentley has already commenced work on "The Green Sea Island."

CAMERA STORIES

Below we give some extracts from an interesting article published in the *Moving Picture World*, of America. The views are expressed by Alvin Wychoff, who is instructor of cinematography and lighting in the Paramount Stock Company and School.

Help tell the story of the picture by the photography!

That is the first, middle and last rule for screen photographers. Everything else that can be said on the subject of motion picture photography in so far as it applies to the making of photoplays hinges on this vital fact: That photography is the vehicle that carries the story. That is the initial advice I give the student-kinematographers in my class in the Paramount Stock Company and School. By their ability to profit by it will be gauged their success as cameramen.

In the language of picture making, achieving perfect photography is called making a "correct exposure." What that means is that the cameraman must get a thorough understanding of what the director is attempting to convey to the audience, and then put this photographically into the scene.

This can be done in but one way—by lighting. The photographic effects of a scene are brought out by shadows. These may be very light and shadowy or very black and sharp. The degree of shadow intensity is determined by the dramatic mood or tempo of the scene. It is to determine the quality of the scene that the cameraman must keep in constant touch with his director.

To illustrate: Suppose that the scene in question shows a young woman in a very happy moment. Now the natural tendency of any scene photographed with indiscriminate lighting is to be flat. It lacks in detail and character. This also results when all the light is introduced from one source.

The cameraman's procedure should be to watch a rehearsal of the dramatic business of the scene very closely. Study it. Then light it with a bright highlight here and there and contrasting light shadows.

All light must lead directly to the actress. None of the details around her must be emphasised by the lighting. Unless this rule is adhered to the eye of the spectator wanders to the irrelevant detail.

In a scene with a happy atmosphere the shadows are light. If the scene calls for an expression of hatred those same shadows would be deeper and blacker.

Shadows help more than highlights to express the mood of the scene. These shadows are most effectively used across the face of the subject, but it is not always possible to do this. Some faces will not stand heavy shadows. This is particularly true of so-called "strong" faces or those in which the features are prominent.

In this case the shadow effects must be worked out on the background, the furniture or apparel. But these must never be so pronounced as to catch the attention of the spectator and lead it away from the face of the player.

One of the dangers of photography is that it may become too beautiful. When the photography overshadows the story, failure results. As I have pointed out before, photography is the vehicle that carries the story. The story is the cargo, and therefore the important thing. At no time must the vehicle attain greater importance than the story it is carrying.

A perfect picture holds the attention at all times. That attention can be lost by

(Continued at foot of next column.)

CAMERAMEN CELEBRATE

First Annual Outing of K.C.S.

THE morning which broke upon my sight at six thirty on Sunday last was not calculated to elevate the spirits or to lessen the depression with which early rising always affects me. The sky was dark and gloomy, the air was damp and raw, the streets were wet and slushy—altogether a cheerless outlook for the day chosen by the Kine. Cameramen's Society for its first outing. At Hampton Court I boarded the *Princess Beatrice* and settled down to wait for a few of the stragglers to arrive, and the bar to open. The waiting was too much for L. G. Egrot and Bert Ford, who were observed to leave the boat and disappear in the direction of the local hostelry.

Just about this time Kenneth Gordon, who had been meeting the next train in, arrived and the boat put out into midstream. Someone remembered the strange disappearance of Ford and Egrot, who were then sighted trotting up by the river side at a good steady pace. Then followed an exciting race in which Ford and Egrot succeeded in eamcramen, suddenly became deserted and was evident that the Egrot-Ford expedition had been unsuccessful, for their running was beyond reproach.

It was about this time that I realised the full significance of the nautical term, "over the bar." When the bar opened a strange phenomenon was witnessed, the decks which had been crowded with cameramen suddenly became deserted and from the saloon someone was loudly proclaiming his nationality by shouting "Double Scotch," which, I take it, is in some way related to Double Dutch. I was interested; I investigated—his "nationality" tasted good.

We were surprised to find that there was a band on board, so after patiently listening to a rendering of "Colonel Bogey," the piano was commandeered and with becoming modesty one of the cameramen blushing came forward and offered to sing. I retired to the other end of the boat, being interested in the beautiful scenery, which included in the foreground a number of ladies giving a fair impersonation of "A September Morn."

Off Staines, Jimmy Taylor made a dramatic appearance. A spectacular chase ensued in which Jimmy in a punt tried to overtake the cameramen in the bar. Jimmy won.

So far as I remember the journey was not particularly exciting until we got off—the boat—at Runnymede. Runnymede, I might explain, for the benefit of those who have not explored the Thames upreaches, is an entirely fictitious island, inasmuch as it is entirely surrounded by water on one side only. I wasted much valuable time in looking for signs of the historic meeting of the founders of the Trade union movement,

any slight jar. And those jars can be caused by even such small things as a soft focus close-up of the star which, by reason of its photographic beauty, calls the attention away from the action. If the photographer insists on filming beautiful scenes there is no need of a story. Spectators who are interested in the purely pictorial quality of a picture will enjoy a good scenic much more than a photoplay.

I do not mean to exclude beauty from the motion picture screen. But this beauty must never overshadow in importance the dramatic action of the story. A "correct exposure" maintains this perfect balance between drama and beauty.

Learn to make a "correct exposure," and half of the kinematographic art is mastered.

who, a number of years ago met somewhere round here.

According to schedule a sports meeting was next held.

The camera race was an ingenious and exciting event. Each competitor had to run fifty yards, pick up a tripod and mount a camera on top. After which, he was required to run to the winning post, and place his camera level, ready for shooting. It was quite amusing to see the cameramen dashing along carrying their own cameras and shedding all manner of gadgets and handles as they ran.

After the race a search party was organised and sent out to look for the missing pieces of cameras that had gone astray during the race.

The film rewinding race required that those competing should wind a hundred feet of film before they came in past the winning post. This, like the camera race, provided the onlookers with many opportunities for witticisms and humorous remarks. The winners were: Camera Race, first heat: Jack Cotter first, and A. Arch second; second heat: J. Taylor first, J. Hodgson second; third heat: Henry Saunders first, and E. T. Grant second. Final: J. Cotter first, A. Arch second, and J. Taylor third. Film Rewinding Race.—First heat: J. Hodgson first, and K. Gordon second; second heat: S. Rodwell first, and J. Cotter second. Final: J. Hodgson first, K. Gordon second, and J. Cotter third. Bert Ford won the 100 yd. handicap with A. Arch and Henry Saunders second and third respectively. In the three-legged race Kenneth Gordon and his lady partner came in first, closely followed by Henry Saunders and his wife. The visitors' race was won by G. C. Jones, with A. Blay second, and A. R. Tozer third. Stanley Rodwell won the open 100 yd. race, and A. Arch and J. C. Jones were second and third. J. Barbray won the Pressman's race and J. E. Fletcher came in second. Prizes were given by Kodak, A. R. Tozer, Topical, Pathé, Gaumont, Duncan Watson, Vinten, and Debrie.

I stopped long enough to see Kenneth Gordon win the three-legged race, then wandered off. When I arrived back an hour later it was to find that the good ship *Princess Beatrice* had put out and was sailing gaily down the river on her homeward voyage. Another exciting chase took place, and eventually I was successful in getting aboard at the first lock.

From then onwards the proceedings began to assume a livelier aspect. Whether it was the direct result of the mixture of cake and radish we had for tea, or not, I would not with certainty say. At any rate a great deal of speech making took place in the saloon. I happened to be present to enjoy the spectacle of Kenneth Gordon and A. Arch drinking their own healths as heartily as anyone, when a toast was drank to them.

During the voyage a plentiful supply of streamers had been at hand for attacking those on the river bank or in other boats, but the supply having given out rolls of film spacing was utilised for this very necessary procedure. Why it was necessary for a group of cameramen to station themselves on deck and try to throw things down the funnel is beyond understanding, but as the man who was asked why he jumped through the plate glass window on Armistice night said, it seemed a good idea at the time.

The sun was sinking in its customary place when the boat put in at Hampton Court. The Jolly Roger, the pirates' emblem, which had flown from the masthead during the whole of the voyage, was hauled down and a gay, jovial party of cameramen wended their way home—I hope!

PULSE OF

COMPLETE LIST OF ALL THE BRITISH STUDIOS, TOGETHER
WITH ADDRESSES, TELEPHONE NUMBERS,

Alliance Film Co.

STUDIO: St. Margaret's, Twickenham.

PHONE: Richmond 1945.

ROUTE: Bus 33a, 37. Trains from Waterloo to St. Margaret's. Fare: 1st, 2s. 0½, 3rd, 1s. 0½d.; R.T., 1st 3s. 1d., 3rd 2s. 1d.

From Waterloo: A.m., every 10 minutes; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.

ADDRESS: 93-95, Wardour Street, W. 1.

PHONE: Gerrard 3210.

FILM: "Skipper's Wooing."

DIRECTOR: H. Manning Haynes.

CAMERAMAN: Frank Grainger.

SCENARIST: Lydia Hayward.

STAGE: Cutting and Assembling.

FILM: "Dialstone Lane."

STAGE: Scheduled.

Barkers.

ADDRESS: Ealing Green, London, W. 5.

PHONE: Ealing 211 and 1582.

STUDIO: Being used by Daisy Production.

B. & C. Productions.

ADDRESS: Hoe St., Walthamstow.

PHONE: Walthamstow 354 and 712.

ROUTE: Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.

From L.S.: A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.

Hoe Street to L.S.: A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

FILM: Historical Incidents.

DIRECTOR: George Ridgwell.

CAMERAMAN: I. Roseman.

TYPE: One reelers.

STAGE: One a fortnight.

British Famous Films.

ADDRESS: "Woodlands," High Road, Whetstone.

PHONE: Finchley 1297.

STUDIO Vacant.

British and Oriental.

ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.

PHONE: Streatham 2652.

STUDIO being used by Quality Films.

British Photoplays.

ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.

Not Working.

British Productions.

ADDRESS: Selborne Road, Hove.

FILM: Historical Subjects.

DIRECTOR: Lieut. Daring.

CAMERAMAN: A. Kingston.

British Super Films.

ADDRESS: Worton Hall, Isleworth.

PHONE: Hounslow 212.

ROUTE: Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth. Fare: 1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d., 3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.14, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains 5.30, 6.0, 6.30.

FILM: "Castles in the Air."

DIRECTOR: Fred Paul.

STAGE: Cutting and Assembling.

FILM: "The Right to Strike."

STAGE: Second week.

Daisy Productions.

ADDRESS: Barker's Studio, Ealing.

PHONE: Ealing 211 and 1582.

FILM: "Gipsy Blood."

DIRECTOR: Bert Haldane.

STAR: Daisy Agnew and J. Donatus

CAMERAMAN: H. G. Jones.

SCENARIST: Daisy Agnew.

STAGE: Nearing completion.

FILM: "When a Princee Woos."

STAGE: Starting shortly.

Davidson

ADDRESS: Lea Bridge Road, E. 10.

PHONE: Walthamstow 634.

ROUTE: Bus Nos. 35 and 38. Trams 81, 55, 57.

G.E.R. from Liverpool Street

to Lea Bridge Road. Fares:

1st 1s. 2d., 2nd 10½d., 3rd 7d.

R.T., 1st 1s. 9½d., 2nd 1s. 4d.,

3rd 10½d. A.m., 10.34; p.m.,

1.20, 3.5, 4.37, 6.27, 8.5.

Lea Bridge to Liverpool Street:

P.m., 1.4, 5.27, 5.54, 6.29, 7.7,

8.4, 8.57, 10.4.

FILM: "The Sporting Instinct."

DIRECTOR: Arthur Rooke.

SCENARIST: Kinchen Wood.

CAMERAMAN: Leslie Eveleigh.

STAGE: Cutting and Assembling.

Evan-Phillips Film Production.

ADDRESS: 3, Wardour Street, W. 1.

PHONE: Regent 3282.

FILM: "Hims — Ancient and

Modern."

DIRECTOR: E. D. Roberts.

SCENARIST: C. Lowndes Yates and

Muriel Alleyne.

STAR: Athalie Davis.

STAGE: First week.

F. P. Lasky.

ADDRESS: Poole Street, Islington.

PHONE: Dalston 2770.

ROUTE: Bus 38a, to North Road,

and then tram No. 11.

STUDIO being used by Grahame

Cutts.

Gaumont.

STUDIO: Lime Grove, Shepherd's

Bush, W. 12.

PHONE: Hammersmith 2090-1-2.

ROUTE: Bus Nos. 12, 17, and train

from Shepherd's Bush Station

FILM: "Rob Roy."

DIRECTOR: Will Kellino.

CAMERAMAN: A. St. Brown.

STAGE: Cutting and Assembling.

FILM: "The Scientist."

DIRECTOR: Capt. Calvert.

STAR: Marjorie Hume, David Haw-

thorne, H. R. Hignett and Frank

Dane.

SCENARIST: Alicia Ramsay.

STAGE: Second week.

Glyn Film Productions.

ADDRESS: 20, Lisle Street, W.C.

STUDIO: "Belgrave," Marine

Terrace, Aberystwyth.

Not working.

George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.

PHONE: Museum 3012.

FILM: "Maid of the Silver Sea."

DIRECTOR: Guy Newall.

STAR: Ivy Duke.

STAGE: Second week.

Grahame Wilcox Productions.

ADDRESS: Poole Street, Islington.

PHONE: Dalston 2770.

ROUTE: Bus 38a, to North Road,

then tram No. 11.

FILM: "Flowers of Passion."

DIRECTOR: Grahame Cutts.

STAGE: Cutting and Assembling

FILM: "Paddy the Next Best

Thing."

DIRECTOR: Grahame Cutts.

STAGE: Scheduled.

Cranger-Binger.

ADDRESS: 191, Wardour St., W. 1.

PHONE: Gerrard 1081 and 1728.

STUDIOS: Haarlem, Holland.

FILM: "The Lion's Mouse."

STAR: Mary Odette.

STAGE: Scheduled.

Gravile Productions.

ADDRESS: Windsor Studios, Brom-

ley Road, Catford.

PHONE: Lee Green 948.

FILM: "Shifting Sands."

DIRECTOR: Fred Granville.

STARRING: Peggy Hyland.

TYPE: Five reel drama.

STAGE: Nearing completion.

FILM: "Hennessey of Moresby."

STAGE: Starting shortly.

Hardy.

ADDRESS: 13, Gerrard St., W. 1.

FILM: "The Adventures of Billy

Bunter."

STAGE: Scheduled.

Harma Clarendon.

ADDRESS: 16, Limes Road, Croydon

PHONE: Croydon 921 and 2084.

Not working.

Hepworth Picture Plays.

ADDRESS: Walton-on-Thames.

PHONE: Walton 16.

ROUTE: From Waterloo. Fare:

1st 4s. 11½d., 3rd 2s. 6d.; R.T.,

1st 7s., 3rd 4s. 4½d.

From Waterloo: A.m., 7.0,

8.0, 9.20, 10.20, 11.20; p.m.,

12.20, 1.20, 2.20, 3.20, 4.20, 4.54,

5.15, 5.20, 5.44, 5.54, 6.15, 6.20,

7.0, 7.20, 8.20, 8.55, 9.20, 10.20,

11.34.

STUDIO MANAGERS

are earnestly requested to co-operate with
us in keeping this record accurate and up-
to-date by returning the postcards we send
them each week with full details of their

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FULL PARTICULARS OF CURRENT PRODUCTIONS, ROUTES AND FARES FOR REACHING THE STUDIOS

From Walton: A.m. 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

FILM: Not announced.
DIRECTOR: Henry Edwards.

Ideal.
ADDRESS: Boreham Woods, Elstree, Herts.

PHONE: Elstree 52.
ROUTE: Trains from St. Pancras.
Fare: 1st 2s. 11d., 3rd 1s. 9½d.; R.T., double fare. A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.40; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.43, 6.48, 7.15, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.7, 3.56, 4.37, 5.29, 6.21, 6.25, 7.36, 8.49, 10.14, 10.56.

STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
ART DIRECTOR: J. T. Garside.
FILM: "Mary Queen of Scots."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.

FILM: "The Grass Orphan."
DIRECTOR: Frank Crane.
STAR: Margaret Bannerman.
STAGE: Sixth week.

FILM: "Green Sea Island."
DIRECTOR: Thomas Bentley.
STAR: Flora Le Breton.
STAGE: First week.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.

FILM: "Harbour Lights."
DIRECTOR: Tom Terriss.

International Artists.
ADDRESS: 52, Shaftesbury Av. W.I.
FILM: "Burning Sand."
DIRECTOR: Bert Wynne.
STAR: Doris Eaton.

FILM: God's Prodigal.
DIRECTOR: Ed. Jose.

Isle of Man Films.
ADDRESS: The Manx Studios, Isle of Man.
Not working.

Masters.
ADDRESS: Weir House, Broom Road, Teddington.
PHONE: Kingston 1617.

ROUTE: From Waterloo to Teddington. Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo, a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m. Bus 27.

FILM: "Sporting Subjects."
DIRECTORS: H. B. Parkinson, Edwin J. Collins and George Wynne and Challis Sanderson.

CAMERAMAN: Theodore Thumwood.
TYPE: One reels.
STAGE: Two a week.

FILM: "A Gamble with Hearts."
DIRECTOR: H. B. Parkinson.
STARS: Valia, Madge Stuart, Milton Rosmer.

STAGE: First week.
Minerva Films.
ADDRESS: 110, Victoria St., S.W.1.
PHONE: Victoria 7545.

Not working.
Progress Film Co.
ADDRESS: Shoreham-on-Sea.
PHONE: Shoreham 19.

FILM: "Rogues of the Turf."
DIRECTOR: Wilfred Noy
STAGE: Editing.

FILM: "Against Fearful Odds."
DIRECTOR: Wilfred Noy.
STAGE: First week.

Quality Films.
ADDRESS: B. P. Studios, Clapham Park.
PHONE: Streatham 2652.
FILM: One reels.
DIRECTOR: George A. Cooper.

STUDIO MANAGER: S. Folker
CAMERAMAN: R. Terreaneau.
STAGE: One a week.
Raleigh King Productions.
ADDRESS: Wateombe Hall, Torquay.

STUDIO: Vacant.
Regulus Films.
ADDRESS: 48, Carnaby Street, Regent Street, W.1.

Not working.
Seal Productions.
ADDRESS: 171, Wardour Street.
PHONE: Regent 4329.

Not working.
Screenplays.
ADDRESS: Cranmer Court, Clapham
PHONE: Brixton 2956.
ROUTE: Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.

Not working.
Stoll.
ADDRESS: Temple Road, Cricklewood
PHONE: Willesden 3293.
ROUTE: Bus No. 16.

STUDIO MANAGER: J. Grossman.
FILM: "The Prodigal Son."
DIRECTOR: A. E. Coleby.

STARS: Henry Victor, Stewart Rome and Edith Bishop.
CAMERAMAN: D. P. Cooper.
STAGE: Sixth week.

FILM: "A Debt of Honour."
DIRECTOR: Maurice Elvey.
CAMERAMAN: Jack Cox.
Cutting and assembling.

FILM: "Petticoat Loose."
DIRECTOR: Sinclair Hill.
STAGE: First week.

J. Stuart Blackton.
ADDRESS: Bush House, Aldwych.
PHONE: Central 1935.
FILM: Not Announced.

DIRECTOR: J. Stuart Blackton.
Torquay & Paignton Photoplays.
ADDRESS: Public Hall, Paignton.
Not working.

Union Films.
ADDRESS: Strand Street, Liverpool.
PHONE: Central (Liverpool) 325.
Not working.

Walker Boyd Sunshine Productions.
FILM: "Hide and Seek."
DIRECTOR: Martin Walker.
CAMERAMAN: Bert Ford.
STAGE: Cutting and Assembling.

FILM: "There and Back."
DIRECTOR: Martin Walker.
STAGE: Scheduled.

Walter West Productions.
ADDRESS: Princes Studios, Kew Bridge.
PHONE: Chiswick 574.
ROUTE: Bus Nos. 27, 105.

Broad Street to Kew. Fare: 1st 1s. 4d., 3rd 9d., RT., 1st 2s. 0½d., 3rd 1s. 4d. A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street: A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Pruning Knife."
DIRECTOR: Walter West.
STAR: Florence Turner.
STAGE: Fifth week.

Welsh Pearson.
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
PHONE: Willesden 2862.
ROUTE: Bus No. 18.

FILM: "The Romany."
STAR: Victor McLaglen.
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Fourth week.

FILM: "Squibs Wins the Calcutta Sweep."
DIRECTOR: George Pearson.
STAR: Betty Balfour.
CAMERAMAN: Emile Lauste.

SCENARISTS: Hugh E. Wright and George Pearson.
STAGE: Fourth week.

ALL COMMUNICATIONS TO BE ADDRESSED TO THE FIRM AND NOT TO INDIVIDUALS.

London Office: 6 & 7, Piccadilly Mansions, Shaftesbury Avenue, W.1. Telephone: GERRARD 3812.

Telephone: KINGSTON 1617. Telegrams: "Firma, Weir House, Teddington."

Masters Films, Ltd.

STUDIO & WORKS:
Weir House,
Broom Road,
TEDDINGTON.
10th August 1922.

Ernest G. Allighan, Esq.,
The Motion Picture Studio,
93 Long Acre W.C.2.

Dear Sir,

Acknowledging yours of the 9th inst., I desire to say that I consistently make use of the Motion Picture Studio when casting. If I was an artist I would certainly keep a small advertisement running through your paper. I personally would like to see more artists using your space under the heading of "WHD'S WHERE".

Faithfully Yours,
MASTERS FILMS LTD.

H.B. Parkinson
(H.B. Parkinson)
Managing Director.

This Letter does not constitute an Engagement or a Contract.

The MOTION PICTURE Studio

Vol. 2.—No. 66.

Saturday, September 9, 1922.

TWOPENCE



(Photo by ERNEST MILLS, "At Home Studio" 185, Piccadilly, W.1.)

DORINEA SHIRLEY

LEADS IN "THE WILDERNESS" (HAGENBECK)

"THE WHITE DESERT" (HAGENBECK)

At present playing lead in "PETTICOAT LOOSE" (STOLL)

SOLELY REPRESENTED BY

FRANK ZEITLIN, 3, Gt. Windmill St., Piccadilly Circus, W.1.

Phone: REGENT 6696.

The MOTION PICTURE Studio

Vol. 2.—No. 67.

Saturday, September 16, 1922.

TWOPENCE

Gamble with Hearts



MADGE STUART



MILTON ROSMER



Mlle. VALIA



GEORGE BISHOP



CECIL MORTON YORK



MARGARET HOPE



OLAF HYTEN

Production by
Master
Films Ltd.

Direction.
H.B. Parkinson

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(with the exception of
Milton Rosmer
who was engaged direct)
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A

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Comedy & Emotional Parts.
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Heavy Character & Comedy.
Heavy lead: "Bladys of the
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"Britain's Naval Secret," etc.
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Chelsea, S.W.3.,
and Kinema Club.
'Phone: Regent 2131.
Photo by Navana



FRED WRIGHT.

The Crazy Hunchback
in the colour film
"The Glorious Adventure,"
Covent Garden Theatre.
THE COPSE.
WEST DRAYTON
'Phone: Yiewsley 82, or
Kinema Club.

EVELYN BRENT

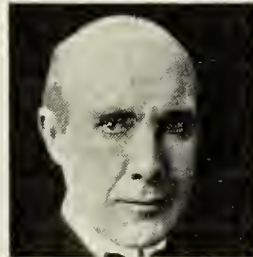
Latest Productions,
"Demos," "Sonia,"
"Laughter and Tears," etc
At present, Famous P.L.
Bus. Coms., Sidney Jay,
181, Wardour Street, W.1
Regent 4329.



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Leads—Ideal: "Sybil," "Ernest
Maltavers" Direct: "Four
Men in a Van," Masters: "Frua
Diavolo," "Bride of Lammer-
moor," "Faust," "Maritana,"
"Jane Shore," "Stella";
P. & B: "Settled in Full";
B. & C: "The Queen's Secret";
Artistic: "The Skipper's
Wooing" Address:
School House, Tower Street,
W.C.2. or Kinema Club.

MARY ODETTE

Just concluded:
"The Faithful Heart" and
"Windows"
(Comedy Theatre)
Latest Releases:
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"All Roads Lead to Calvary."
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Regent 4329.



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Leads in "The Greater Love,"
"The Golden Web" "All the
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Spinster," "Our Girls and
Their Physique," "Settled in
Full," "Watching Eyes," etc.
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Brockley S.E.4.
'Phone: New Cross 622.



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Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

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THESE ARE HARD LINES

BUT there are harder lines even than these that surround this page. The lines of many a film worker have not fallen in pleasant places. And to-day they are in desperate straits. This fact alone is enough to prompt those who are sympathetic—and practical in their sympathy—to do all that is possible to meet the needs of the hour. That is one of the reasons that prompted us to reduce the price of the studio worker's own professional journal.

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Vol. 2 No. 67

Getting the Focus

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Sept. 16, 1922

The Corner-Stone.

IT has been stated repeatedly that the story is the vital factor of the film; that the literary department is the corner-stone of the studio. But very little notice has been taken of this fact, and the average scenario is still a patchy, scrappy, inconsequential affair and is so poor that the poorest director attempts to improve on it when he commences shooting by interpolating all kinds of irrelevant scenes. In fact it is safe to assert that until the ever-increasing army of scenarists are fully educated in their particular craft, films will not improve much above the present standard. It is for this reason that we draw the attention of the many half-fledged scenarists to some of the more important facts of photoplay writing.

* * *

Stick to Human Nature.

MUCH of what follows may savour of platitudes, but there is a great deal of truth even in platitudes. In the first place we advise scenarists only to write about that which they know. If this advice is accepted by scenarists there will be less ink and paper wasted over the impossible doings of mythical kingdoms, and the poor downtrodden folk of other planets. Let scenarists stick to human nature—write about the people that everybody knows—evolve plots that everybody thinks could be feasible in their own lives—picturise the struggles, triumphs, hopes and fears of real flesh-and-blood human beings. Let the characters' aims and motives be recognisable as genuinely human aims and motives. Let it be remembered that drama is not necessarily physical action. More real drama can be obtained from a mental and spiritual crisis, when the naked souls of men are torn by the claws of bitter circumstance, than from a dozen physical conflicts.

* * *

Ring True.

FURTHER, we would advise scenarists to, above all things, make their stories ring true. Let the characters convince; let the plot seem feasible; let the movement be natural and clear; let the climax be (not necessarily the expected) logical. This does not mean that a story need be prosaic or dull; or that its characters need deport themselves with funereal decorum; or that it need follow the usual rut of film stories; or that the heroine should be unnaturally good, or the villain impossibly bad. It simply means that the scenarist should exercise three faculties; imagination, intelligence and common-sense—especially common-sense.

Americanised Stuntism.

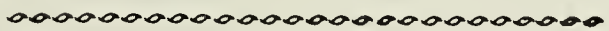
NEWSPAPER stuntism is as perfectly correct in its way as film-star publicity is. But when the two combine in a *wrong* way then it is time that some straight talking and straight hitting were indulged in. So we indulge. The objects are the Talmadge girls and the *Daily Sketch*. The former, in the latter, state that they are going to find an inexperienced girl and make her into a British star; she will be taken to Paris and rigged out in the best gowns gettable; and then exported to America to work in the Talmadge films.



¶ When you're right up against it your only hope is hope.

When failure confronts you and disaster faces you a reasonable hope is the only support in the storm. Hope may not always cure the disease but it will make the medicine taste less bitter.

¶ Keep hoping — even a man when he is hanging hopes that the rope will break.



Of course it's all a stunt; but we object to Americans coming over here and running a personal publicity stunt at the expense of British film artistes. If the Talmadge girls want to find a British star we can introduce them to a dozen who possess all the best elements of stardom, but who now do not know what one square meal a day is. Norma says that she can see British stars "in the streets wherever I walk through London. I see them in the shops behind the counters." The British film industry congratulates Norma on her keen sense of perception—her only trouble is that she is wearing long-distance glasses: if she discards these she will see British stars much nearer home—in the studios. This stunt is merely playing to the gallery; it will only swell the ranks of the optimistic screen-struck, who can only help take the bread from professional artistes. If this is American publicity, thank heaven we're British.

Distress in the Studio.

IF Miss Talmadge thinks that this journal has a bias in favour of British artistes and would naturally overstate the case, we invite A. Jympson Harman of the *Evening News* to record the result of his investigations. He says that "players who took leading parts in the past have been walking the streets starving." He tells of a "once popular actor who collapsed in a West End street a little while ago"; the collapse being due to hunger. He states that 70 per cent. of British artistes are unemployed. And we could tell of artistes who have sold up their homes little by little and of one who has laid in a little bottle of prussic acid against the time when he feels that the fight is lost. Now, Miss Norma, is your chance—don't bring shop assistants into the studios; help those already in.

* * *

Professional Unity.

AS we go to press there is a fresh crisis in the theatrical world, and Henry Oscar tells of the possibility of the theatres closing down. We are among those who can see a very intimate association between the studio and the stage, and therefore this crisis must re-act on film players. The position now is that the A.A. is in favour of federating with the V.A.F., the Musicians' Union, and the National Association of Theatrical Employees. In other words a co-ordination of all the workers in the theatre—"a group formidable enough to close every theatre in a night," says Henry Oscar. It may be that film players will say that this is a stage quarrel; but it is more significant than that: it is proof of the urgent necessity of a Film Artistes' Federation. If there were such an organisation it would probably federate with the above-mentioned associations, thus proving the intimate connection that this profession has with the stage. Our argument, then, is that if the stage has found the necessity for the A.A. and the Music Halls for the V.A.F., it is obvious that the film artistes stand in urgent need of a Federation. Whether it should be a Special Branch of the A.A. we are not yet prepared to say, although the interchange of film and stage artistes is very eloquent on this matter. At any rate it is to be sincerely hoped that should the A.A. call its members out no film artiste will be guilty of betraying their fellow-craftsmen by helping the managers to open and so defeating the rightful policy of the A.A.

BOOST BRITAIN

RECENTLY we referred to the new game of discussing the question "What is Wrong with British Productions?" And the game is now being played right merrily. But we are of the opinion that the position is far too serious to persist in regarding this as a game; discussions are now being overdone—it is time for action. In the past the tendency has been for the Trade to strain itself in an endeavour to find some excuse for the inferiority of British pictures; in fact, even yet some people are still trotting out the miserable threadbare excuse that the war knocked the stuffing out of British production and allowed the Americans to forge ahead. Do these people not know that the war knocked the stuffing out of other British industries, which have, however, during the four years since the Armistice worked hard and seriously until they have not only caught up the arrears but have forged ahead of America? *Why not the film Industry?*

THEN there has been the other class who have contented themselves with decrying the American output and thanking high Heaven that British films are not so decadent. This, again, is a hopelessly illogical attitude. It is a poor competitor whose only method of competition is to kick the other man's wares. As a matter of strict fact, American films have been in certain respects superior to British. What the wise men in the British Industry have done has been earnestly to study the best points of American productions, and Swedish productions, and Italian productions, and absorb the best that is in all these for the good of British films. American technique, Swedish artistry, Italian psychology, have all been utilised for the improvement of British films. This is as it should be. There is no magical solution of the problem of comparative film values. Certainly, the policy of kicking American films because they are American, will not achieve the solution either. *The British film Industry has to convince the world that it can and does make good quality films.*

WE want it to go forth as our considered attitude that this country not only can in the future, and given favourable conditions, but has in the past (and is, in the present) and in face of adverse circumstances, made good quality films able to compete with American films in all the markets of the world. For a long time past now the parrot-cry has gone forth: "We can make good films." The MOTION PICTURE STUDIO goes further and says: "We *have* made and *are* making good films." In our opinion what is wrong is our natural conservatism. *America makes a good film and tells the world. Britain makes a good film and sits down to wait for the world to find it out.* There is the essential difference.

While still reserving our right to criticise bad British films and spur the British Industry on to better things, this journal pledges itself to be the Publicity Agent of the British film Industry. That becomes our function in the future. We mean to publicise British films. We are initiating a Propaganda Campaign to bring before the public of the world those excellent films—few though they may be, as yet, in number—which this country has produced. We are out to Boost Britain.

MATERIAL for this lies ready at hand. This is the psychological moment to commence a Propaganda Campaign—there are plenty of talking points. And in the course of the next six months we have scheduled to bring out at least two special propaganda issues with which to back up this campaign: a Propaganda Number for America and another, much of the matter being printed in the languages of the countries, being a Propaganda Number for the Continent. These Special Issues will be based on the following facts:—*One*: The picture-goers of the world are tired of American films and are genuinely eager for British ones. This fact is testified to by all the most prominent film magnates of America; the latest, Mr. Schenck, husband of Norma Talmadge, stated that the American market is waiting for good British films. *Two*: This country has proved its capacity for making films which are not only good British productions but possess that quality which makes them popular in America. "A Woman of No Importance" has created a furore in the States, and other films that have been well received by the American market include "The Bigamist," "Persistent Lovers," "Carnival," "Glorious Adventure," "Squibs" (as "Me and My Gal"), the Sherlock Holmes series, "Alf's Button," "Demos," "Sonia," "Monty Works the Wires," "The Better 'Ole," "Garden of Resurrection," and "Duke's Son." Already there is quite an appreciable following for certain British stars among the American picture-goers.

THESE facts strengthen us in our conviction that this is the right moment to press the rightful claims of British films on the picture-goers of the world. To this end we are arranging to keep the American and Continental Trade papers supplied with authentic news of the progress of the British Industry and the various films, the quality of which merit their reception by the markets of the world. We are out to Boost Britain.

NOTE.—A further important article on this subject next week. Meanwhile it is of the utmost importance that our readers assure us of their whole-hearted support to the scheme.

DRIVEL PICTURES

IF it be true that the public gets the picture plays it deserves, then it must, once upon a time, have committed a crime unspeakably heinous. For the films which are shown on Monday, to disappear on Thursday, to be followed by another from Thursday to Saturday, with an extra one thrown in on Sunday, are like nothing so much as a bi-weekly tide of utter drivel the like of which has not been seen on earth since penny novelettes had a "record circulation." Either the mentality of the public must be extraordinarily low, and they are indifferent to what is offered to them, or the mind which conceives these stupid pictures cannot soar much beyond the imagination of the damsel whose natural *métier* is the wash-tub. Their plots rarely rise above the dead-level of stupidity; they are inartistically produced and atrociously acted. Los Angeles grinds them out like chaff out of a mill, and England tries its best to reproduce most of their worst faults while adding one or two of its very own, including pictures mostly in bright red and green called "colour photography." For this, alas! is the description of the average picture play—an unreal and utterly machine-made story, psychology of the most primitive description, and acting so purely artificial and exaggerated that I have rarely known the most tragic moment to raise anything other than a laugh. And oh, the weariness of the film stage conventions, with their tiresome exaggeration of simple gestures; that exhibition of devastating "archness" under the mistaken notion that it is "charm"; the stereotyped groupings; the utter lack of anything resembling poetical insight or romance, or any other sentiment than that which can be thrown at the on-looker in splashes of concentrated saccharine. And that film face, about which we hear such a lot! It is so nearly reproduced by every character that it is sometimes difficult to tell the heroine from the villainess when once she has changed her clothes. And why is it necessary for every character to possess eyes which look as if they had been deliberately blackened (as, indeed, they have), and lips which seem to have just finished sucking a pound of blackberries? It is all so crude and so inartistic, and there are no compensations in the way of any intellectual interest or spontaneous humour to make up for their crudity. And yet a visit to a picture palace has certain compensations. The "interest," and "travel," and "Nature" films are delightful. The comic ones are quite amusing, since they do not want to be taken seriously. Pathé's Gazette, the Evc Pictorial, and some others, all interest as well as entertain. It is by these films alone that the kinema continues to be popular and live. An immediate cloud of boredom arises when once the "big picture" of the show is thrown upon the screen. Taking the average of the year, I think that I visit a kinema twice a week, and I never find that these long pictures get even a modicum of applause. Certain ones do, as, for example, those which often "star" nobody, but are so artistic and convincing that kinema managers mostly will not look at them. But the rest are merely accepted in silence—endured for what comes in between, and for the comfort and cosiness of the theatre itself, as well as for the cheap rate of admission. By these things alone I am convinced that the average picture palace lives. The public is getting tired of what is nothing other than "film tosh."—THE TATLER.

High Lights

Intimate Studio Gossip

I am informed that "The Crimson Circle" has been taken under the wing of the British National Film League, and will be Trade shown on October 5. I saw it myself last week and quite enjoyed it.

Which reminds me that George Ridgwell showed me a letter he has just received from Alfred H. Moses, who is now shooting scenes in Ireland for an Irish company. Al piquantly says that when he gets back to England he will have a job getting to sleep without the lullaby of the bullets to which he has now become accustomed. I suggest that he gets the next flat to Malcolm Tod, the club trapdrummer.

"By the way, I feel I must add my humble appreciation of the 'Motion Picture Studio' in its new form at twopence. How you manage to publish such a journal at the price I simply can't think. You deserve all the success possible."—F. Rupert Crew.

Harry Worth is the latest to write me from the Welsh-Pearson camp. He says: "We are having a good time and plenty of everything, including fresh air and work." Harry, by the way, was one of the artistes that Martin Thornton booked direct, and not through Bramlins.

Congratulations to George K. Arthur, who is co-starring with Melba Lloyd in a super-production, entitled "How to be Happy and Married." They signed a contract last Monday at Holy Trinity, Marylebone. Congrats. to both the happy parties!

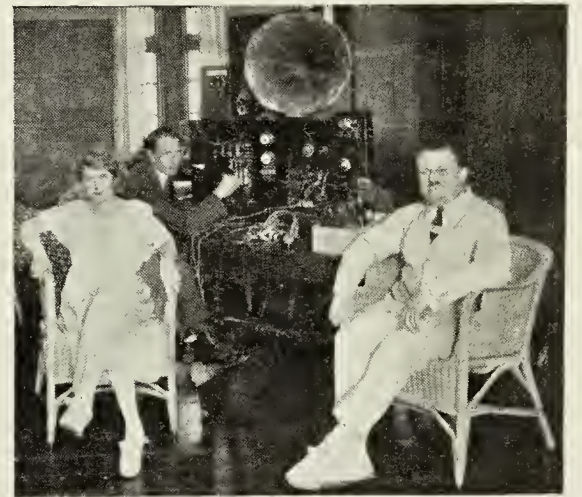
Marie Ault, whose name has been so much paraphrased this week for her wonderful character performance as the Amah in "East of Suez" at His Majesty's Theatre, is a film actress whose gifts became conspicuous with her fine portrayal of the role of Lizer Ann in Gaumont's "Class and No Class." So impressed was Gaumont that it gave her another nice character role as Lord Byron's nurse in "A Prince of Lovers." It was unfortunate that through the exigencies of length (the director's bogie) a great deal of her very effective work in this role had to be cut out. She also has a part in "Rob Roy." It is a very small

part—in fact, she only appears in one scene—but it calls for the "putting over" of a clever bit of business. Hence the call for Miss Ault. You may not see Marie's name in the cast of "Rob Roy," but when you see the picture notice the old lady who takes a pinch of snuff with such disastrous and disturbing effects on all the dust in the vicinity—that is Marie Ault, engaged to do just one sneezing duet with "Rob Roy." That engagement is an eloquent tribute to her cleverness, in my opinion.

Under the heading of the Amateur Film Production Academy, Ltd., a company has been registered with a capital of £2,000, the object of which is "to form an academy for persons acting or learning to act for kinematograph films." The permanent directors are H. M. Herbert and W. Edelstein, and the registered office is 3 and 4, Little Denmark Street, W. But according to our "Focus" article this week, *seventy per cent. of the profes-*

sional experienced artistes are unemployed, and many are literally starving. Will this precious "academy" place this fact before the students?

I spent some hours at the Catford studio last Saturday watching Fred Le Roy Granville direct the final scenes in "Shifting Sands." But what Walter Blakeley, "Granny's" chief cameraman, was trying to do was to direct the final rays of a shifting sun, which would persist in coming from behind the clouds just as Walter was



Last week Motion Picture Studio wirelessed its congratulations to Mercy Hatton and her husband. They are seen at Datchett listening in.

TRADE SHOW GUIDE

MANNING HAYNES, who is directing for Artistic Films, has now completed "A SKIPPER'S WOOING," which is an adaptation of W. W. Jacobs' novel of the same title.

Gordon Hopkirk has the leading role as the Skipper, and is supported by Johnnie Butt, Bobbie Rudd, Jeff Barlow and May Price.

Lydia Hayward is responsible for the scenario and Frank Grainger for the photography.

TRADE SHOW: Tuesday, September 19, at the New Gallery Kinema, at 11.30 a.m.

ANOTHER sporting drama has been completed by Arthur Rooke, at the Davidson Studio, Walthamstow:—

"A SPORTING INSTINCT"

Lilian Douglas and J. R. Tozer are the featured players, while the supports include Tom Coventry, Vivian Gusnel, Howard K. Symons, Somers Bellamy, Billie Vernon, Mickie Brantford and Hetty Chapman.

TRADE SHOW: Thursday, September 21, at the New Gallery Kinema, at 11 a.m.

BBRITISH Super Films new five-reeler is an adaptation of Edward Percy's play, "IF FOUR WALLS TOLD."

Fred Paul, besides directing the film, plays a dual role.

Lilian Hall Davies is the star, and is supported by Campbell Gullen, Minna Grey, Marie Ault and Polly Emery.

TRADE SHOW: Thursday, September 21, at the Shaftesbury Pavilion, at 11 a.m.

about to turn, and throwing shadows on the set. So in the end a corps of signallers was enrolled to flash the prospects of the sun's funeral behind the clouds to the waiting cameraman. By the way, Granville wants me specifically to state that Walter Blakeley is the chief cameraman on this picture, and his great experience and painstaking care have been of the greatest possible assistance to him. I can corroborate this from my own personal observation.

One of the successes in "A Gipsy Cavalier" is A. B. Ineson, but through some unfortunate error his name was omitted from the synopsis and the part ascribed to someone else. A. B. is now playing for Tom Terriss in "Harbour Lights." Furthermore, rumour has it that he gave Alec Hunter 93 in 100 and left him standing at the post.

Megaphone

MARIE AULT	(1 film)
NINA BOUCICAULT	„
MILLE. DACIA	„
LILIAN DOUGLAS	„
ISOBEL ELSOM	(3 films)
MILDRED EVELYN	(1 film)
DOROTHY FANE	„
MARGARET HALSTAN	„
AGATHA KENTISH	„
MAE MARSH	(2 films)
MARGARET MARSH	(1 film)
EVA MOORE	„
CATHLEEN NESBITT	„
MARY ODETTE	„
ZOE PALMER	(2 films)
MARY RORKE	(2 films)
FLORENCE TURNER	(1 film)
MILLE. VALIA	„
HENRIETTA WATSON	„
HAIDEE WRIGHT	„
MARIE WRIGHT	„
G. K. ARTHUR	(2 films)
ALLAN AYNESWORTH	(1 film)
SOMERS BELLAMY	„

Sidney

Kinema Artists

IMPORTANT ANNOUNCEMENT

Sidney Jay wishes to announce that he has removed his office to

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128-132, Shaftesbury Avenue

As from September 1st

Sidney Jay is now in a position to supply the most recognised leading artistes with contracts for the British Film Company in Europe and America.

Herewith is appended a selection of the most prominent artistes who have secured engagements for the past three months.

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ANNOUNCEMENT.

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ber 16, 1922.

to negotiate engagements for
practically every producing
erica.

on of some of the well-known
ments through this office during

CLIVE BROOK	(1 film)
CYRIL DANE	(3 films)
REX DAVIS	(1 film)
DARBY FOSTER	(2 films)
GIBSON GOWLAND	(1 film)
C. M. HALLARD	„
LIONELLE HOWARD	„
OLAF HYTTEN	„
MALCOLM KEEN	„
JAMES KNIGHT	„
MATHESON LANG	„
ERIC LEWIS	„
LAUDERDALE MAITLAND	
TOM MOORE	(2 films)
A. G. POULTON	(1 film)
JULIAN ROYCE	„
AUBREY SMITH	„
WYNDHAM STANDING	„
SIMEON STUART	„
JOHN STUART	„
J. R. TOZER	„
ROY TRAVERS	„
HENRY VIBART	(2 films)
LEWIS WILLOUGHBY	(1 film)

TELEPHONE Nos.

Telegraphic Address:

“JAYSARTAG, WESTCENT, LONDON.”

Where they are and ——— ——— what they are doing

Manning Haynes is to direct "Dialstone Lane," for Artistic.

Oscar Apfel is directing "The Lion's Mouse," for Granger-Binger.

Jeff Barlow has been playing for Masters in "Won by Warr," a one-reeler.

Marguerite Marsh is to play for Granger-Binger in "The Lion's Mouse."

Billy Ewins has been playing for Masters in the new one-reel Rugby film.

Wilfred Noy is directing the new Progress picture, "Against Fearful Odds."

Mavis Clare has been chosen to star in "Facing Fearful Odds," for Progress.

Gordon Hopkirk will be seen in the new Master subject, "Playing the Game."

Stanley Mumford is photographing "Against Fearful Odds," for Progress.

Gladys Jennings is playing in the new Progress film, "Against Fearful Odds."

Bert Haldane has completed the direction of "Gipsy Blood," for Daisy Productions.

Adeline Hayden Coffin has been playing for Stoll as the mother in "The Prodigal Son."

Lydia Hayward is responsible for the scenario of the new Artistic film, "Dialstone Lane."

Madame d'Esterre has been engaged to play in Sinclair Hill's Stoll production, "Petticoat Loose."

Tom Coventry was engaged through Jay's Agency for Grahame Wilcox in "Paddy the Next Best Thing."

Juliette Compton was fixed to appear in "The Lion's Mouse," for Granger-Binger through Jay's Agency.

Gregory Scott is now solely represented by Maitt and Myers, of Anglo House, Litchfield Street, W.C.2.

Catherine Calvert was secured through Maitt and Myers' Agency to play for Masters in "The Green Caravan."

Mildred Evelyn is playing for Grahame Wilcox Productions in "Paddy the Next Best Thing" (Jay's booking).

Darby Foster is playing for Grahame Wilcox Productions in "Paddy the Next Best Thing" (Jay's booking).

Judd Green is in Penzance on location with Tom Terriss in the new Ideal production, "The Harbour Lights."

George Harris has been playing the part of the naval captain in Thomas Bentley's Ideal production, "Green Sea Island."

Marie Wright was engaged through Jay's Agency to play in "Paddy the Next Best Thing," for Grahame Wilcox Productions.

Lilian Douglas was engaged through Jay's Agency to play for Grahame Wilcox Productions in "Paddy the Next Best Thing."

Margaret Hope has been appearing for Stoll in "Petticoat Loose," and has now arranged to play for Masters in "A Gamble with Hearts."

Bertram Burleigh appears in the leading rôle in "Won by Warr," for Masters.

Frank Zeitlin's Agency is solely representing the American film star, Catherine Calvert.

Marie Ault was engaged through Jay's Agency to play in "Paddy the Next Best Thing," the new Grahame Wilcox production.

Nina Boucicault was engaged through Jay's Agency to play in "Paddy the Next Best Thing," for Grahame Wilcox Productions.

Edwin J. Collins has been directing "Won by Warr," for Masters, and is to start work on a five-reeler, "The Green Caravan," featuring Catherine Calvert, in a fortnight's time.

Mae Marsh is to play for Grahame Wilcox in "Paddy the Next Best Thing."

Wyndham Standing is playing for Granger-Binger in "The Lion's Mouse."

George Ridgwell is starting work on a new historical subject for B. and C.

Simeon Stuart is to appear in Grahame Wilcox's "Paddy the Next Best Thing."

Rex Davis is going to Holland to play in "The Lion's Mouse," for Granger-Binger.

Sinclair Hill is working on the exteriors of "Petticoat Loose," in Cornwall, for Stoll.

A. E. Coleby is going to France to film the exteriors of "The Prodigal Son," for Stoll.

Gibson Gowland is with Ideal in Tom Terriss's production of "The Harbour Lights."

A. B. Imeson is to play in Tom Terriss's new Ideal production, "The Harbour Lights."

Mary Rorke is playing for Ideal in Tom Terriss's new production, "The Harbour Lights."

Edward José is to direct "God's Prodigal," for International Artistes, at Gaumont's studio.

Maurice Elvey is working on the script of "Top of the World," his next production for Stoll.

Lydia Hayward is writing the scenario of the new Artistic W. W. Jacobs film, "Dialstone Lane."

Haidee Wright is to play for Grahame Wilcox Productions in "Paddy the Next Best Thing."

Edward José is casting for "God's Prodigal," his next production for International Artists.

Fay Compton is to play lead in "This Freedom," the next Denison Clift Production for Ideal.

Gerald McCarthy is with Ideal playing in Tom Terriss's new production, "The Harbour Lights."

G. K. Arthur has been chosen to appear in the new Grahame Wilcox feature, "Paddy the Next Best Thing."

Donald Crisp is to play lead for International Artistes in Edward José's production, "God's Prodigal."

Martin Walker, who is at present playing in "Body and Soul," for Nigel Playfair, is shortly to direct "There and Back," for Martin-Boyd Productions.

Although Harding Steerman is playing on the legitimate stage, he is still open to accept film engagements, and does not contemplate giving up his screen connections.

INFORMATION BUREAU

This feature is being devoted to supplying information to our readers which they can obtain at no other source. We are repeatedly hearing from people who, in their ignorance of the true facts relating to the Film Industry and the people engaged in it, have rushed in where angels would fear to tread. Thanks to our association with the "Kinematograph Weekly" we are in a unique position for advising readers. The use of this service is absolutely free, and all inquiries will be treated in strictest confidence.

MRS. K. L. (Balham).—The idea you send seems a good one. There is a certain market for advertising films. Approach Baron Hartley, 81, Shaftesbury Avenue, with it.

JOHN R. (Colchester).—We sympathise with you in your affliction, but are of the opinion that Kine. camera work would be exceedingly difficult for a man without eyesight.

H. J. C. (Liverpool).—No, do not invest in that production. The firm in question is far from reputable.

VIOLET D. (Sheringham).—The best way to get "on the pictures" is to start in crowd work at some studio. We warn you that the profession is now hopelessly overcrowded and you would be wiser not to try to compete with experienced artistes.

CHAS. R.—Yes, you are right. Ideal is a very reputable firm and would not retain your scenario unnecessarily. Wait a little longer and then send a polite reminder.

CHAS. W. (W.2.).—Thanks for congratulations. Cannot print your article—it looks as if it ought to go in our advertisement pages.

W. R. F. (N.W.2.).—Your complaints of the W.-P. Camp seem to come from a badly disgruntled mind. Our information of the Camp is all to the contrary.

MISS L. (N.W.5.).—If that company does not return your M.S., send a solicitor's letter. You were unwise to let them have it—they are the worst type of film crooksters.

M.F.A. (Marble Arch).—The company in question is one of the very minor film concerns, and you will be ill advised in having any connection with it.

L. F. (Windsor).—Yes, the Halifax School of Photoplay Writing is a sound concern and its system should be of assistance to you.

WILFRED W. (Enfield).—I have nothing to do with the "school" in question. It is bogus.

SCREEN VALUES

MEASURING UP THE WEEK'S PRODUCT

"A Sister to Assist 'Er."

Baron—Starring Mary Brough—Supported by Polly Emery, John McAndrews, Cecil Morton York, Billie Baron, Mrs. Fred Emery, J. Edwards Barber and Muriel Aked—Directed and adapted by George Dewhurst.

IT is always a pleasant duty to record the success of the first production of a new producing concern. Great interest has been evinced in this initial effort of Baron Films, and much has been expected of the company. Those who see the film will be in no way disappointed with it. It is excellent in every detail, story, scenario, direction, acting and photography.

It is one of the most delightful comedy subjects we have seen for some time, and it is a production that will do much to popularise British pictures.

George Dewhurst is to be complimented on his skilful handling of the situations. Right from start to finish the picture is a continual series of laughs without one dull moment throughout.

Mary Brough gives a delightful performance in the leading rôle. Much of the success of the film is due to her clever handling of the part of Mrs. May.

Polly Emery, as the landlady, gives another excellent interpretation. Her work in this rôle will keep everyone amused throughout the film.

John McAndrews can, of course, be depended upon to see that no fault will be found with his work; as the fishmonger he adds another success to his already long list.

Cecil Morton York is a remarkable personality; whether in melodrama or comedy he seems to be quite equal to the demands of his rôle. Those who have been used to regarding him as first-class interpreter of dramatic rôles will be delighted to see his performance in a comedy part.

Billie Baron is very good as the sailor, and the many small parts are exceedingly well portrayed.

The scenarist has handled the comedy situations admirably, and has extracted every ounce of humour from them. The story is full of humorous situations.

G. Pauli's photography is excellent, although such a picture does not offer many opportunities for anything very brilliant in this direction.

SUMMARY.

DIRECTION: Magnificent.

LEADS: Faultless.

SUPPORTS: Excellent.

LITERARY: Very fine story and well-written scenario.

LIGHTING: Good.

EXTERIORS: Suitable.

INTERIORS: Convincing.

PHOTOGRAPHY: Very good

"Repentance."

B. and Z. Productions—Directed by Edward R. Gordon—Starring Ray Raymond and Peggy Hathaway—Supported by Ward McAllister, Fabbie Benstead, Geoffrey Benstead, Hetta Bartlett and Ray Lancaster.

IT is rather disappointing after witnessing so many excellent English pictures of late to see this film, which is the sort of thing we should have expected from a British studio a few years ago, but not nowadays. The film, of course, is nearly a year old, and in that time English productions have considerably improved.

Technically, it is a very badly made picture. No thought has been given to details,

and the picture bears evidence of carelessness in the direction.

The acting is not of a very high quality. Peggy Hathaway is fairly good as the heroine.

Ray Raymond makes a good heavy, and plays his role of the brutal father well.

Ward McAllister makes a fine juvenile lead.

Geoffrey Benstead is well suited to his role.

The supporting cast is good.

Neither the scenario nor the story is particularly good.

Photography is just average, and contains no outstanding merits.

SUMMARY.

DIRECTION: Poor.

LEADS: Average.

SUPPORTS: Fair.

LIGHTING: Good.

EXTERIORS: Suitable.

INTERIORS: Unconvincing.

PHOTOGRAPHY: Good.

"A Rogue in Love."

Diamond—Directed by Albert Brouett—Starring Frank Stanmore—Supported by Betty Farquhar, Lawford Davidson, Gregory Scott, Kate Gurney, Wallace Bosco—Scenario by Harry Hughes—Photography by L. C. Egrot.

THIS is a valuable addition to the world's stock of screen humour. Not that it is a comedy—it is more than that: it is pathos, drama and romance—but the heavier stuff is cleverly relieved by some of the most excellent comedy we have yet seen. Not comedy of slapstick crudities or nonsensical situations, but the every-day comedy that falls to the lot of two true-to-life characters of the working-class type.

It must also be stated that the pathos is of the best description: at times very intense, but never strained.

The credit of this film—as the credit of all good films must of necessity be—is equally divided between director, artistes, scenarist and cameraman. Brouett is evidently the kind of director that we need very badly. He is a master of technique and never falls into the error of overdoing anything—the intermingling of pathos and humour is exquisitely artistic.

Two characters stand out and overshadow all else: those played by Frank Stanmore and Betty Farquhar. Stanmore submits a polished performance as the Rogue; he is master of the part. Always the real artiste, he shows sympathetic insight into the part of such a character, and his work is a flawless cameo lighted up with touches of piquant pathos and homely comedy inserted with the gesture of the genius.

We consider that Betty Farquhar is a great find. Her study of the servant girl is perfect artistry. This kind of rôle is evidently her forte. Unerringly she does the right thing in the right manner every time. Even the coarseness of a "skivvy's" life is never allowed to be crude or repugnant; and the clever manner in which the servant adopts and maintains a kind of imitation dignity is highly commendable.

Fred Raines plays a very difficult part capably. He skilfully avoids the danger of becoming "old womanish," and yet portrays emotion with consummate skill.

Lawford Davidson, Kate Gurney and Wallace Bosco submit excellent performances, but Ann Trevor and Gregory Scott fall somewhat below the standard of acting set by the rest of the cast. The former is

too hard and unsympathetic for the part, and Scott will persist in adhering to the old-fashioned mannerisms and stocky stage conventions which do not allow him to display that histrionic initiative of which he is so capable.

Both the scenarist and cameraman have done excellently. Egrot maintains his reputation for photographic artistry, and his work is of the best quality possible.

SUMMARY.

DIRECTION: Excellently skilful.

LEADS: Stanmore and Farquhar wonderful.

SUPPORTS: Adequate.

LITERARY: Story fine, scenario good.

PHOTOGRAPHY: Very good indeed.

LIGHTING: Fair.

INTERIORS: Well staged.

EXTERIORS: Good.

"Dick Turpin's Ride to York."

Stoll—Directed by Maurice Elvey—Starring Matheson Lang—Supported by Isobel Elsom, Cecil Humphreys, Lewis Gilbert, Malcolm Tod, Madame D'Esterre, Tony Fraser, Norman Page, Lily Iris and James English—Scenario by Leslie Howard Gordon—Photography by Jack Cox—Art direction by Walter Murton.

ALTHOUGH this is undoubtedly a very good production, the most has not been made of it. Whether it is the scenario or cutting that is at fault it is difficult to determine.

Maurice Elvey has handled the artistes very well indeed, and has done his share of the work in fine style. This is possibly one of his best productions.

The ending is not satisfactory. There are too many shots to complete the film; some of these should be cut.

Matheson Lang's performance in this is better than it has been in some of his previous films. Throughout he is natural and free from stageiness. He makes a fine Dick Turpin.

Isobel Elsom gives a good performance as leading lady to Lang.

Mdme. D'Esterre is particularly good as the mother of the Earl.

Malcolm Tod has little to do, but is excellent whenever he appears.

Tony Fraser gives one of the best performances as the Bow Street Runner; although his part is small he gives to it all the attention that one would bestow on a leading rôle.

Lewis Gilbert, as Tom King, is very fine.

The person who doubled for Lang in the riding does some excellent work.

Norman Page, as the sneaky Bevis, has a wide range of facial expressions, and is without doubt a clever actor.

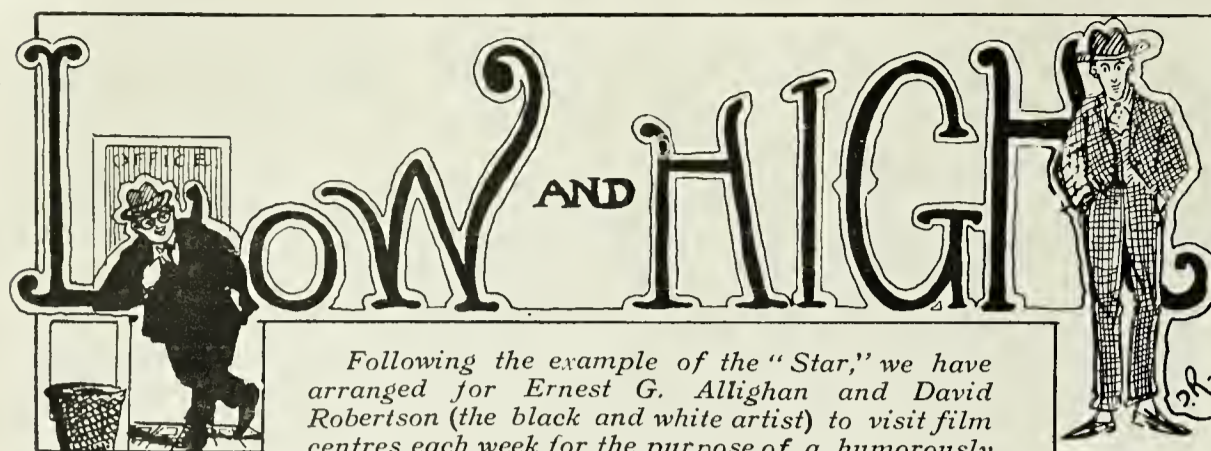
Cecil Humphreys is already famous in the realms of screen villainy. His performance in this picture is quite up to the high standard set by him in his previous productions.

Lily Iris and James English both give good interpretations of their respective rôles.

Leslie Howard Gordon has not made the most of some of the situations, although the scenario is fairly well written and the continuity well preserved.

Jack Cox's photography is one of the features of the film, and considerably helps in making it the success it is. Although the interiors are quite well done, it is on the exteriors that Cox gets the best results.

(Continued on page 13.)



Following the example of the "Star," we have arranged for Ernest G. Allighan and David Robertson (the black and white artist) to visit film centres each week for the purpose of a humorously informative article with caricature illustrations.

As these visitors are physically "the long and short of it," the appropriateness of the parody of the "Star's" famous headline will readily be seen. It should be explained that all references in this series are perfectly good-humoured and no offence is meant or should be taken.

SQUARING THE CRIMSON CIRCLE

IN my unregenerate days I used mentally to devour certain lurid literature which dealt with the skill with which one, Bexton Slake, unravelled the mucky deeds of darkness perpetrated in the name of High Finance. Later I entered journalism.

Last week the Call of Duty kicked up a' nell of a row. It called me from seashores and slackness to Wardour Street and "The Crimson Circle."

According to some authorities "The Crimson Circle" is a detective story.

I disagree.

It is the concentrated essence, the bovrilised version, of all the Bexton Slake adventures that have ever been adventured. The five thousand feet of film is a ribbon of celluloid gore. Every sprocket hole is a clue—every clue means a mur-r-r-der. I wonder that the linen of the screen did not scorch under the heat of the crimes.

By the way, I would like to explain that all good detective yarns are fairly well riddled with improbabilities. And "The Crimson Circle" is a good detective yarn. But who cares whether the man was poisoned by a revolver or stabbed with a bottle of prussic acid? Such minor incidentals do not affect the main issue, which was that the man was dead.



Rex Davis and his broken heart

That's what I hate about critics. They go off the deep end about trifles and miss the vital points. To my mind how he died doesn't matter two penn'orth of Old Tom. What matters is that he *did* die.

And there's no mistake about it in "The Crimson Circle."

The "he" in question, be it noted, is dear old Sydney Paxton. Now who in the big house in the country was unkind enough to give Sydney his passport to the Heavenly Regions? Anyone will tell you that Sydney has the dove beaten for gentleness and the studio manager for kind-heartedness. And, yet, some inky-souled son-of-a-gun supplied

Sydney with the "Sesame" of the Pearly Gates.

Now, what I admire about Sydney is his death. He makes a nice corpse. And, what's more, he dies nice. Doesn't make a fuss, or want to write to *John Bull* about it. He just receives the stab of the arsenic with the same smile with which he signs his cheques . . . a very considerate sorter corpse, is Sydney; no bucket of water and stiff-broom needed afterwards—not even the antimacassar creased.

Well, as I say, Sydney Paxton got it right where the chicken got the chopper. And (fortunately for the criminal—and Edgar Wallace) he just said his prayers in silent shorthand, cockled in at the knees, and buried his dear slim self in the cushions.

Of course, suspicion pointed to the heroine in true Wallacian fashion. And that was a pity, because the heroine was Madge Stuart. I'm rather fond of Madge. But Fred Groves, whose middle name is Duty, arrested her in his best House Committee style.

It was at this particular moment that my loins were seized with paroxysms of disappointment. I had banked on the rivalry of the Entertainments and House Committees. I felt convinced that the two chairmen would fight the battle of the green table on the green grass. I imagined that the olfactory organ of Fred Groves would collide with the third knuckle of Rex Davis's fist. And all the Irish blood in me reached boilingpoint.

But it never came to pass. Rex, who loved the heroine, allowed her to be dragged away to the castle dungeon under the moat (Cell 973 in Bow Street, really) with no more expression of feeling than to knock Law-



Sydney Paxton announces his impending decease



Arthur Walcott as King Beaver with Bertram Burleigh as Hair Apparent

ford Davison flat, which wasn't a kind thing to do. For all that Lawford had done was to make love to the heroine.

Who wouldn't?

But long before this I had had a little trouble all of my own—the Artist-Fellow. Although, of course, he's scarcely a *little* trouble. 'Twas thusly: Earlier on in the story, Rex Davis, who has developed a most disconcerting Naresque manner, indulged in some "low-lights-and-soft-music" stuff with the heroine.

But she wasn't having any. At least, that's what it amounted to. Recalling all the delightful passages of Ethel M. Dell she told him that "it cannot be." And you all know what that means. It's an invitation to the man to—a *la* "Way of an Eagle"—crush her to his breast, smother her eyes with kisses, press his burning passionate lips to hers of the same ilk, and with a voice vibrant with emotion exclaim tenderly: "But, it must be—it *shall* be."

Not so with Rex. After vainly endeavouring to screw a tear out of his smiling eyes he seizes his nice kid gloves in both hands and wrings tears out of them until they splash in a steady stream on the floor.

This was too much for the Artist-Fellow, who's got such a darned silly, sentimental nature that he had to blub in sympathy. Which was alright so far as it went. And it went on the crepe de chine dress of the lady next him. If the lady will send her claim to this office we'll deduct it out of the Artist-Fellow's salary.

And, here let me pause to give a right royal welcome to Arthur Walcott, the King Beaver! He carried his honours and his years very well indeed. But behind the wealth of facial fungi beats a kindly heart.

Well, as I was about to remark, "The Crimson Circle" is a pictorial record of No. 9 Great Newport Street. I have heard say that there are two famous people in the club—a lady who is not in the Club picture and a man who is not on a Committee!

Nor must I omit to refer to the gracious speech by Eva Moore who explained what the film was for and why it was made. But Miss Moore never told how the idea originated because she probably did not know.

It was about last Christmas when George Ridgwell and I were just arranging to secure the Club premises.

The next morning my 'phone bell rang and I heard the old familiar voice—as eager as ever, as optimistic as ever:

"Say, Ernie, listen, I've got a brain wave." And I listened while George unfolded his great idea. I saw in a moment its possibilities, and it was that idea that conclusively persuaded us to take No. 9.

The worst that folks can say about George is that he is the quintessence of optimism. But the best of his brand of optimism is that it always succeeds. "The Crimson Circle" is a typical example of this.

And, so "The Crimson Circle" will go out to the world. Being truthful rather



The Madgical Eye of Miss Stuart

than journalistic I cannot say that it is a flawless film. But it is, at least, the only film that has ever been made for a self-less object. And that should count one in an



" cast their shadows before"—Eva Moore's open hand to the buyers

industry where the first personal pronoun is the only letter in the alphabet and should carry weight in a land fit for heroes—and no one else—to live in.

SCREEN VALUES (Cont. from page 11)

The silhouette effects are very good, and the photography in the scene where Black Bess dies makes this particular incident.

'Tell Your Children'

International Artists—Directed by Donald Crisp—Starring Walter Tennyson and Doris Eaton—Supported by Cecil Morton Yorke, Gertrude McCoy, Harding Steerman, Adeline Hayden Coffin, Warwick Ward, Tony Fraser, Robert English, Margaret Halstan, Mary Rorke, C. Tilson-Chowne, Alec Alexander, junr., and Tom Coventry—Scenario by Donald Crisp and Leslie Gordon.

SUPERBLY acted and directed, whatever time, trouble or expense that has been expended on "Tell Your Children" has not been spent in vain, for it is a production of great technical excellence, and Donald Crisp is to be congratulated on his clever handling of the subject.

Two newcomers to the British screen are Doris Eaton and Walter Tennyson, both of whom make their debut in this film.

Doris Eaton has an attractive screen personality, which will do much to make her very popular on the English screen.

Walter Tennyson is excellent in this particular rôle, and so long as he sticks to this type of part should make a big success in pictures.

Gertrude McCoy has little to do, but, needless to state, does that little well.

Mary Rorke is extremely good as Susan Haslar.

Warwick Ward makes a very fine heavy. Cecil Morton York's performance as the farmer is excellent.

Adeline Hayden Coffin gives a sympathetic rendering of the rôle of the old nurse.

Margaret Halstan, as Lady Edwards, is quite equal to all the demands of the part.

Fine performances are given by Tony Fraser, Robert English, Alec Alexander, junr., C. Tilson-Chowne, Tom Coventry, the girl who appears in the Egyptian dance-hall and the child who takes the rôle of Rosny's son.

The scenario has been well written, and the continuity flows smoothly.

The Trade show print of this subject was not very good, but the photography is consistently excellent without possessing any outstanding effects.

NEW SERIES

ON OUR BLACK LIST

No. V.—Inconsiderate Firms.

Thanks to a perverted law of libel, the effect of which is to safeguard the wrongdoer and penalise the journal which is courageous enough to expose him, we are precluded from mentioning the names of the persons in the Film Industry whom we are exposing in this series of articles. We have, however, the full facts, including the name of the person, relating to these exposures. Our object in writing them is to make known to the wrongdoer the fact that we are fully aware of his—or her—activities which will receive fuller publicity if this initial and partial exposure does not cause an alteration for the better. Readers who may know of other such cases are asked to communicate with us—their letters will be treated in strictest confidence and no names mentioned.

PERIODICALLY there arises in the Press a wail from film directors and other important gentlemen to the effect that there is a dearth of good stories for the screen. One such outcry has attracted recently more than its meed of attention.

It is quite true there is a real shortage, and British films are suffering in consequence. But it is a habit of such gentlemen to blame the novelists, to blame the scenarists, to lay the blame on anybody and everybody, except their own film editors and themselves.

There are firms such as Hepworth, Gaumont, and Blackton, where the scenarist receives the same good treatment that a novelist does with a first-class publisher. There are unfortunately too many other firms where this treatment is not met with—in fact, one scenarist after another is being driven into giving up work, and if this continues, what are British pictures going to do? Professional screen writers of the first rank cannot be made in a day.

If a play is submitted to a German firm it is read, and a decision reached in three days from the receipt of the MSS., and an answer is immediately despatched to the author. If the same MSS. is sent to a British firm three months may elapse, or even six, before a decision is arrived at, though time is often money in the sale of a film.

In one case, when the firm reached the epoch-making decision to fix on the play for its next production, and communicated to the author the news that his film suited them, they later sent the play back, without either apology or compensation, to the unhappy scenarist who was rash enough to take the firm's word as their bond.

In some cases the firm loses the stamps for return, and will not forward the author his property until further stamps have been sent. In other cases the MSS. are alleged to have been "lost." This carelessness will continue until professional scenarists combine together to force firms to pay compensation equal to the cost of typing out a fresh script, every time a professional scenarist's play is lost.

An example from Germany has just been quoted, but all producing firms do not work with the same promptitude. To take an example:—

A firm in sudden need interviewed a scenarist about two scripts, heard the

stories, practically accepted them on the spot, settled the price, and the firm agreed to let the author know within a week in the unlikely event of the plays proving unsuitable.

That was on June 1. Letters every month following remained unanswered, until one letter came to say that the MSS. were "lost," and a following one to say that they had never been delivered to the firm at all, although they were given personally to the director.

On these contradictory letters, the author at once placed the matter in the hands of her solicitors, and the following year the plays were returned with no apology or compensation, and these were super films that represented more than six months' work, and both could have been placed elsewhere.

This condition of things will not be bettered until directors and others learn that the professional scenarists' play is property, and the man or woman who detains it so that the owner misses a sale, or loses it without paying proper compensation should be liable to prosecution in exactly the same way as if the script was any other form of property.

Presumably, film magnates buy personal goods like other men. If such a man orders half a dozen shirts to be sent him from his outfitters, and those shirts are lost, either permanently or for a period of some months, he will not expect the haberdasher to be content with a statement, "I can't return your shirts. They didn't suit me, but I've lost them, so I can't send them back." He knows the tradesman will expect money down for those lost shirts, and he will pay it.

Will all those at the head of film firms put it out of their mind altogether, that the scenarist is an artist working for love of his art. He has got to be a commercial man these days—in other words, he must have the right to live. He offers goods for sale to the film firm in exactly the same spirit as the man who sells goods over a counter.

The poorest scenarist in the world is a man of property. His plays are his Capital and his Labour. He has got to have his property as well and honestly treated as if he was in any other form of business.

It is up to the Film Trade of this country to see to it that those firms which treat scenarists badly are brought to realise the harm they are causing.

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STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
ART DIRECTOR: J. T. Garside.
FILM: "Mary Queen of Scots."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.
FILM: "The Grass Orphan."
DIRECTOR: Frank Crane.
STAR: Margaret Bannerman.
STAGE: Cutting and Assembling.
FILM: "Green Sea Island."
DIRECTOR: Thomas Bentley.
STARS: Flora Le Breton and Clive Brook.
STAGE: First week.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.
FILM: "Harbour Lights."
DIRECTOR: Tom Terriss.
STAR: Tom Moore.
CAMERAMAN: W. Shenton.
STAGE: First week.

International Artists.
ADDRESS: 52, Shaftesbury Av. W.1.
FILM: "Desert Sand."
DIRECTOR: Bert Wynne.
STARS: Doris Eaton, Walter Tennyson and Warwick Warde.
STAGE: Assembling.

FILM: God's Prodigal.
DIRECTOR: Ed. Jose.
CAMERAMAN: C. McDowell.
STAGE: Casting.

Isle of Man Films.
ADDRESS: The Manx Studios, Isle of Man.
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FILM: "Sporting Subjects."
DIRECTORS: H. B. Parkinson, Ed-

win J. Collins and George Wynne and Challis Sanderson.
CAMERAMAN: Theo. Thumwood.
TYPE: One reelers.
STAGE: Two a week.
FILM: "A Gamble with Hearts."
DIRECTOR: H. B. Parkinson.
STARS: Valia, Madge Stuart, Milton Rosmer.
STAGE: Second week.
FILM: "The Green Caravan."
DIRECTOR: E. J. Collins.
STAR: Catherine Calvert.
STAGE: Casting.

Minerva Films.
ADDRESS: 110, Victoria St., S.W.1.
PHONE: Victoria 7545.
 Not working.

Progress Film Co.
ADDRESS: Shoreham-on-Sea.
PHONE: Shoreham 19.
FILM: "Rogues of the Turf."
DIRECTOR: Wilfred Noy.
STAGE: Editing.

FILM: "Against Fearful Odds."
DIRECTOR: Wilfred Noy.
STAGE: Second week.

Quality Films.
ADDRESS: B. P. Studios, Clapham Park.

PHONE: Streatham 2652.
FILM: One reelers.
DIRECTOR: George A. Cooper.
STUDIO MANAGER: S. Folker.
CAMERAMAN: R. Terreaneau.
STAGE: One a week.
Raleigh King Productions.
ADDRESS: Watcombe Hall, Torquay.
STUDIO: Vacant.

Regulus Films.
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Seal Productions.
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 Not working.

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FILM: "The Prodigal Son."
DIRECTOR: A. E. Coleby.
STARS: Henry Victor, Stewart Rome and Edith Bishop.
CAMERAMAN: D. P. Cooper.
STAGE: Seventh week.

FILM: "Petticoat Loose."
DIRECTOR: Sinclair Hill.
STARS: Dorinea Shirley and Lionele Howard.
STAGE: Second week.

FILM: "Top of the World."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

J. Stuart Blackton.
ADDRESS: Bush House, Aldwych.
PHONE: Central 1935.
FILM: Not Announced.
DIRECTOR: J. Stuart Blackton.

Torquay & Paignton Photoplays.
ADDRESS: Public Hall, Paignton.
 Not working.

Union Films.
ADDRESS: Strand Street, Liverpool.
PHONE: Central (Liverpool) 325.
 Not working.

Walker-Boyd Sunshine Productions.
FILM: "There and Back."
DIRECTOR: Martin Walker.
STAGE: Scheduled.

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ADDRESS: Princes Studios, Kew Bridge.
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FILM: "The Pruning Knife."
DIRECTOR: Walter West.
STAR: Florence Turner.
STAGE: Sixth week.

Welsh Pearson.
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
PHONE: Willesden 2862.
ROUTE: Bus No. 18.
FILM: "The Romany."
STAR: Victor McLaglen.
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Fifth week.

FILM: "Squibs Wins the Calcutta Sweep."
DIRECTOR: George Pearson.
STAR: Betty Balfour.
CAMERAMAN: Emile Lauste.
SCENARISTS: Hugh E. Wright and George Pearson.
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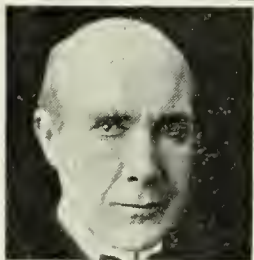
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Getting the Focus

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Sept. 23, 1922

The Flogging-horse.

ONE of the necessary weaknesses of press-criticism of films, and one that does not apply to the stage so much, is the fact that often artistes are condemned for apparently defective performances, when all the time they are merely following the instructions of the director. Or it may be that acting which was meant to portray a certain scene in the script appears on the screen with an altogether different sub-title, which makes the acting look utterly ineffective. It is too often the case that the poor artiste is made the flogging-horse of the films: made to bear the brunt of the criticism of what is really the defective work of the director or the impossibilities of the system.

* * *

The Soul with a Body.

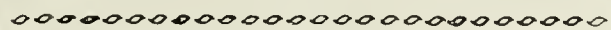
IT is of the most vital importance that both the screen and the stage should do all within its power to preserve the art of acting. Drama will die and the screen become a silver-sheet of fitful shadows if acting is allowed to resolve itself down to mechanical processes, un-intelligent gestures, and unthinking facial expressions. There is as much an art in screen acting as in stage acting: there is as much an art in both as in sculpture or painting or music: the same laws and fundamental principles that govern all other forms of art apply with equal force to the histrionic art. In the first place, an artiste is not a man with a soul, but a soul with a body—the artistic temperament, the delicate fibre of the mentality, is inborn and cannot be artificially acquired. This fact must be accepted by the whole profession as fundamental. It is a cardinal point in our argument for it is the conclusive proof against the illogical type-system. (And it is our view that the type-system is eating away the vitals of the honoured profession of acting, both on the screen and the stage.)

* * *

Realism or Illusion?

OBSERVE the glorious fallacy of the type-system for a moment. The director, who is a type-maniac, argues that by using a "type" instead of an artiste, he will gain complete realism. But you cannot have, nor do you want, complete realism on the screen. The public would not stand for it. Carried to its logical conclusion, you would have to let the audience see the blood-spattered hole in the dead hero's temple; and to make the dustman expectorate on the drawing-

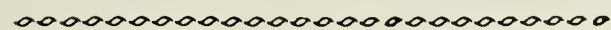
room floor; and the heroine to be, possibly, squint-eyed. Realism would destroy the charm of a screen romance as surely as the rays of the sun will reveal the dustiness of my lady's boudoir. *The art of the screen is not based on realism but on illusion.* Let that fact be mentally digested. And so soon as the illusion of the screen is destroyed the attraction of the kinema has gone. The kine-going public likes pretty heroines; handsome and good heroes; evil-looking and bad villains. In real life many heroines are plain and most good men unpretentious. Therefore, realism has to give way to illusion. And the public is happy.



¶ There's no room for human porcupines in this or any other business.

That man whose prickles stick into his fellow worker won't do or get much work. When a man is willing to work with other men in a way that other men are willing to work with him, good results will be seen.

¶ Try to lose your sharp points and you'll get on smoothly with the other fellow.



Evils of Types.

IT should also be noted that the "type" who is not an artiste (there are men like Sydney Paxton and A. Harding Steerman who are both "types" and artistes; but they are artistes first—artistes spiritually and types physically) will kill his part by his realism. The bank manager will play a very stodgy wooden bank manager part; the clergyman will be a too-goody-goody eyes-to-heaven parson; the washerwoman will be too generous with her gesticulations. But an artiste will be the perfect type because (1) he has a sympathetic soul that can absorb the essential characteristics of the original of the part; (2) he can make-up convincingly; (3) he has mastered the technique of the screen. All this he has developed in the course of years of hard and constant study and labour. But with the "type," it is all

different. Whether he has brains or not, does not matter; in fact, it is better that he has not, for it is easy to direct a brainless puppet.

* * *

Glutting a Glutted Market.

REVERTING to our comments on this page last week with reference to Norma Talmadge's press stunt to find "a British film queen," we are now able to reassure the British public which "awaits a British star," that in the space of a few weeks this new "British film queen" will have been established on the throne. The *Daily Sketch* says that it has received thousands of applicants, nearly all of whom are in the modest walks of life. It adds that "the lightning leap into the world's arena of some of the American actresses will appear a laborious performance compared to the rise of the lucky girl." There is Dorothy Townsend, who reminds the *Daily Sketch* of Mary Pickford, and "who at the moment is employed in a clothing factory." And Jessie Hunter, "who helps her mother." And Peggy Dalkeith, "who is out of employment." And Emily Ridings, who is "an attendant in a local kinema." And Gladys Gaulter, who is not nervous, "for she sings frequently at local concerts." And we read that "some of the highest families in the land have submitted members who seek to become Miss Talmadge's protegeses."

* * *

Tactless Publicity.

WE hear of certain of our British actresses who have also "applied for the job." We should suggest in all seriousness that every one of the many hundreds of experienced British screen actresses should write to Miss Norma, and protest against this stuntism as being, in view of the starvation and distress in British film-land, in very bad taste. Not that the lucky girl is really going to be made a British star. She is not. She's going to be taken out of this country and made into an American film actress. She is going "to be lifted out of obscurity" and "taken from London to New York, from New York to Los Angeles," and "there be welcomed and helped to stardom." When the competition is closed, the lucky girl is to be given "a great social reception and a triumphal departure from the United States." Can we appeal to Miss Talmadge to cease this tactless publicity stunt and do something really practical to help the oppressed and distressed British screen artistes?

THE STUFF TO GIVE

by F. RUPERT CREW

VERY slowly but very surely this industry of ours is learning many things. Though production in this country is still, as a whole, a fair way behind America, there is little doubt—and ample proof—that extraordinary progress has been made, and valuable knowledge attained, during the past two years. This knowledge and progress could only have been reached through experience. By sheer adversity—1920 and 1921 have been the hardest years known in the history of the kinema—directors and others have been forced into the realisation of the fact, that the movies of 1922 cannot remain as they were content to do during those years of war. Gradually we are all learning that our industry is a form of dramatic art besides being a mere business, or pleasurable pastime for those gambling financiers who are never content to leave their lucre out of the frying-pan. In fact, as Hugh Miller so ably pointed out to us only the other week, it is most assuredly an art before it is a business.

THINGS are changing every day in the "movie game." Slowly there is coming about a closer co-operation between renter and exhibitor. At long last, these two gentlemen have come to realise that they are equally dependent upon each other. The average exhibitor, with a streak of horse-sense, now realises that he dare no longer accept *any* film offered him. Likewise, the renter has discovered that he cannot hire out *any* film he offers. Both these gentlemen now realise that they are up against the problem of making their business yield even a modest profit line. The exhibitor knows—though only whispers the fact—that the Entertainment Tax is not the only obstacle with which he has to contend. Neither can he attribute his empty theatre to the effects solely of unemployment. He is inclined to believe that the trouble has a deeper root. Is it that the kinema-public is tiring of the movies? For some while he has been under the suspicion that his patrons prefer to stay away from his show because he is unable to provide them with more varied programs.

LET us take the case of the average better-class picture theatre in the better-class London suburb. What kind of entertainment do we usually find? Last week, for instance, I dropped in at a very palatial theatre in a typical London suburb. The performance commenced with the Topical Budget. This was followed by "The Glorious Adventure"—a film of entertainment sufficient in itself—a musical interlude, much too long, and finally, a heavy sex American picture of at least six reels. This proved, to my way of thinking, a typical example of a boring program. How much better the entertainment would have been if it had been constructed as follows—(1) Topical. (2) One or two-reel drama. (3) Interest or travel (one reel). (4) "The Glorious Adventure. (5) One- or two-reel *real* comedy—not slap-stick.

CHATting to the manager, after the performance, I ventured to outline the above program. He listened to all I had to say, then remarked: "I agree with you absolutely. No one is more in favour of the varied program than myself. But the trouble is to vary the program. You refer to these one- or two-reelers. All I can obtain at present is the usual appalling slap-stick or low comedy, for which my patrons would prefer to stay away rather than witness. If you can put me wise to any company turning out the one- or two-reelers of the kind I want—artistic and entertaining in every sense of the word—I'll hire them willingly. At present, I know of only one company devoting its interests to the kind of stuff I require. As you say, the kinema-public *is* fed-up with the double-feature program which offers no variety. But the only way we can really work that quality into our program is to obtain really worth-while short stuff. We need one- or two-reelers constructed on five-reeler lines—that quality. We don't expect to get good stuff at junk rates. If we can obtain two short films and an interest film for the price I've had to pay for the five-reeler we're running with 'The Glorious Adventure' to-day—a good price, mind—why, of course. Personally, I would willingly pay a little more—if the stuff were really good. As for other showmen, well, though we're not credited with much sense as a whole, I think I can answer safely. The fact is, sooner or later, the double-feature program has to go—and the sooner we get good short stuff the better for us all!"

THIS hint, without much further elaboration on my part, I am content to pass on to British producing concerns. Without question, here is a field for production which has been ignored for too long. It offers limitless possibilities. This fact was confirmed some time ago when George A. Cooper presented his first series of one-reelers to the Trade. So successful was the Trade show, that Cooper at once got to work on a second series. As is probably known, these excellent little films have been most capably adapted from strong short stories which have appeared in such magazines as *Pan*. Cooper, a man of experience as both director and exhibitor, has truly grasped the vital need for producing short stuff on super lines. He has given his little pictures not only artistic and conscientious direction, but has utilised star casts, proper sets, lighting and fine photography. He is to be congratulated upon his insight and courage. One can only hope that his little pictures will prove a turning-point in both production and exhibition when they are released. For there is no reason why the short film should not find as much favour with the kinema-public as the five-reeler has done in the past. Variety, so we are told, is the spice of life. Variety, I venture to add, is the spice of kinema entertainment. At present, the average kinema performance is, without a shade of doubt, a very long and usually boring affair. I know that whenever I want a quiet nap of an afternoon I go along to our local picture theatre, where for the modest sum of eightpence I can be lured into sleep by the tinkling piano which accompanies the "stirring" but lifeless drama "now showing."

The short stuff is the stuff to give 'em!

FILM SHARKS

by MAYSIE GREIG

Hundreds of girls, dreaming of fame and fortune on the "movies," fall into the hands of bogus kinema producers every year. By fraudulent promises and skilful flattery these syndicates of rogues rob them of their savings.

A dirty winding staircase led up to the office. I stood at the end of a long queue with the advertisement clutched tightly in my hand:—"Kinema beginners wanted. Vacancies for talented ladies and gentlemen. Lack of experience no objection.—Apply personally, — Studios — Circus. *This is a genuine opportunity.*"

At last it was my turn to be interviewed, and I found myself standing in a small office before a large man, who was surveying me critically. Grinning down at me from every angle of the room were famous kinema stars.

"Some of my ex-pupils," murmured the man, following my glance. "Take off your hat, please."

I obeyed.

"Yes," he murmured at last, "excellent film face, no difficulty at all in placing you."

"The part I have in mind for you," he continued, "would usually be given to some one more experienced, but for a nominal fee I am prepared to have you coached by one of our best directors."

"The fee," he added, as an after-thought, "is twelve guineas—er—er—payable in advance. Take a few minutes to think it over."

"I should like to begin at once," I said.

"Splendid!" he cried. "Your first lesson will be this afternoon at three."

The studio, into which I was shown later, contained only a few chairs, a table, and a large mirror, beside which the producer stood and gave directions. The class was in progress. I noticed with interest my fellow pupils. Taken from all grades of society they made a strange collection. There was a young society girl, an older woman, who had been promised a "mother's" part, a little nursemaid, who had saved for years to give herself this chance, a girl whom the advertisements had lured from the country, a beautiful Russian refugee, and a motley crowd of youths. One at a time we stood before the window and were put through different "scenes."

After the tenth lesson we were told that the final "test," upon which our chances depended, would take place the following Monday.

Monday afternoon found us all assembled, dressed in what we imagined to be our most becoming clothes.

One by one we went through our scenes. At the conclusion we were told that the result would be sent during the next few days.

One week passed, two weeks. Anxiously each day I waited for the all-important letter, but no word came from the — Studios. Finally, I made up my mind to confront them personally.

I went up to town, but as I came near the building I noticed that the familiar sign on the window had gone. Quickly I ran up the stairs, knocked, and receiving no answer, turned the handle of the door and walked in. Through a cloud of dust I discovered a char-lady. "Them 'as gone, miss," she said, in answer to my query, "and they ain't left no address. Nice lot of scoundrels; there's been several ladies and gents—a-askin' after 'em!"—*Daily Express*.

High Lights

Intimate Studio Gossip

My friend, G. A. Atkinson, of the *Daily Express*, is often guilty of grasping the wrong ends of sticks, so I was merely amused when, in reviewing "Dick Turpin's Ride to York," he said of Matheson Lang that he is "no mean horseman." Which is really an oblique compliment to Sydney Seaward, who doubled for Lang and did all the equestrian work in such a skilful manner that even G. A. A. is taken in. By the way, I sometimes think that this "doubling" business is altogether wrong—especially in such a film as this, where horsemanship is the chief work of the actor.

Chatting with Bertram Burleigh in the Club this week, I was delighted to hear from him of the right royal way that the artistes had been treated by George Pearson while in Paris securing scenes for "Squibs Wins the Calcutta Sweep." It appears that the artistes were catered for in a princely manner by dinner parties and theatre outings. Bertram Burleigh says it was the most enjoyable "location" he has ever been on. I always thought that one of the secrets of the successful George Pearson productions was the considerate manner in which he treated his artistes.

I am asked to state that by an unfortunate error a photograph of Margaret Halston that we published in a recent issue in connection with "Tell Your Children" was stated to be of Gertrude McCoy. Apologies to both!

I hear that the film rights of "Grumpy" (in which Cyril Maude made such a hit at the Criterion) has been bought by a well-known producing concern. None of the cast has yet been selected, but I am glad to know that Cyril Maude has decided not to appear in the film version; he is evidently "big-man" enough not to invade the territory of film actors.

What I like about Kathleen Baker ("John Overton," author of the novel from which "A Gipsy Cavalier" was made) is her own appreciation of her limitations. She was asked if she expected to write directly for the screen, and replied: "I hardly think

so. For one thing I don't know the technique; then I feel that my medium is in description, dialogue and characterisation of the type that best can be given in a novel." Miss Baker is convinced that the film art is a big and vital one, and opens a wide new field for the creative writer, but she is wise enough to appreciate the vital difference between the art of the

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SEE PAGE FOUR.

novelist and the art of the photo-dramatist. If only all novelists were as wise!

Minnie Rayner writes me from Calcutta, where she is having a record success at the Empire Theatre in "The Young Person in Pink." She tells me that she met Geoffrey Malins out there just before illness made him abandon the *World Flight*. Miss Rayner's tour will include China and Japan, and she expects to return next May. And we'll all be glad to see her again.

According to Fatty Phillips, the first Evan-Phillips production, "Hims—Ancient and Modern," is now finished. He tells me that during their recent trip to Herne Bay for exteriors the Town Council was the quintessence of kindness and courtesy, while Sidney Paxton acted as a father to the party, all the members of which appear to have had a very enjoyable time. From all I hear this little comedy is shot through with streaks of rich humour—if this is so, then I congratulate all concerned, for there is a great dearth of real screen comedy.

Am sorry to hear that Flora Le Breton has been on the sick list with a bad cold on her chest and an ulcerated throat. She writes to tell me that she is now much better,

which all will be glad to know—it is so difficult to imagine the busy little lady tied down to enforced idleness in a sick room. She appears to be setting up in business as a film athlete; after the terrifying flood scenes in the last Blackton production she is now working on strenuous exterior scenes for Ideal—doing bathing stunts in this weather! But she says she's game for anything. And I believe her.

While salmon fishing at Cokermouth, Rafael Sabatini had a narrow escape from drowning. He fell into deep water and went under four times before he regained his footing and was rescued by the bailiff.

The second annual report of Stoll Picture Productions, Ltd., has just been issued. This shows that the trading profit, after charging all costs of finished productions and studio expenses, amounts to only £18,450, in comparison with £51,344 for the period covered by the initial report, and the net profit is reduced from £35,858 to £9,925. Of the sum available, increased by the balance brought in to £39,247, the preference dividend absorbs £15,522, leaving £23,725 to go forward, subject to final adjustment of income tax and to liability for corporation profits tax. In the circumstances the possibility of a dividend being payable on the ordinary shares is out of the question.

One item on the assets side of the balance-sheet catches the eye. That is £159,805, the amount receivable in respect of contracts entered into for completed pictures, less reserve for contingencies. This amount is £55,681 less than the corresponding figure in the previous year's balance-sheet. Goodwill again figures at £21,417. This appears to be excessive.

All you stoney-broke artistes will rejoice to know that the Marquise de Rocher is taking up film acting. Oh, for that Film Artistes' Federation!

Megaphone

Where they are and what they are doing

Tony Fraser went off to Shoreham last week to play in "Against Fearful Odds" for Progress.

Florence Turner is playing in Walter West's new production, "The Hornet's Nest."

James Knight is playing for Walter West Productions in "The Hornet's Nest."

Arthur Walcott has been playing for Granville Productions in "Shifting Sands," also in a B. and C. production, and is now engaged for Walter West's next production.

Violet Hopson is playing in "The Hornet's Nest" for Walter West Productions.

Cecil Hepworth has practically completed "The Pipes of Pan," his latest production.

Jeff Barlow is to play for Ideal as the butcher in "The Harbour Lights."

M. Gray Murray has been engaged to play for B. and C. in "The Last Crusade."

Betty Balfour has finished work for Welsh-Pearson in her latest feature, "Squibs Wins the Calcutta Sweep."

Maurice Thompson is playing for A. E. Coleby in the new Stoll production, "The Prodigal Son."

Henry Edwards is on his way back from Venice, where he has been making the exteriors of "The World of Wonderful Reality" for Hepworth.

Mac Marsh, Simeon Stuart, Haidee Wright and George K. Arthur were secured for Grahame-Wilcox Productions in "Paddy the Next Best Thing" through Jay's Agency. Jay's new telegraphic address is Jaysartag, Piccy, London.

TRADE SHOW GUIDE

THE scenario of the new Welsh-Pearson production is the work of George Pearson and Hugh E. Wright. Some of the exteriors of this production—

"SQUIBS WINS THE CALCUTTA SWEEP"—were taken in Paris under the direction of George Pearson.

Betty Balfour has the leading part, and is supported by Fred Groves, Hugh E. Wright, Annette Benson, Mary Drough, Bertram Burleigh, Marthe Preval and Ambrose Manning.

TRADE SHOW: Thursday, September 28, at the New Gallery Kinema, at 11.30 a.m.

AN exceptionally strong cast has been engaged in the new Gaumont production,

"ROB ROY,"

which has now been completed under the direction of Will Kellino and his assistant, Cyril Smith.

David Hawthorne is starred as Rob Roy, with Gladys Jennings as Helen MacDonald, supported by Simeon Stuart, Alec G. Hunter, Wallace Bosco, Stanley McCarthy, Tom Morris, Eva Llewellyn and Maurice Thompson.

The photography is in the hands of A. St. Brown and Basil Emmott.

TRADE SHOW: Friday, September 29, at the Marble Arch Pavilion, at 11 a.m.

Henry Vibart is playing for Davidson in Arthur Rooke's latest production.

Challis Sanderson directed "The Last Hundred Yards" for Masters.

Myrtle Vibart has been engaged by Davidson for Arthur Rooke's latest production.

Wallace Boseo is to play for Masters in "The Green Caravan."

Dacia was engaged through Jay's Agency for an important role in Arthur Rooke's new Davidson production.

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Sydney Folker is to be featured in the new Quality film, which is just about to be started on.

Derek Glynne has been engaged by Jay's Agency for the new Davidson film.

Mrs. Hubert Willis is playing for Davidson in that company's new production (Jay's booking).

Leslie Eveleigh is photographing the latest Davidson production.

Arthur Rooke is directing a new production for Davidson.

Alma Taylor has been playing lead in "The Pipes of Pan" for Hepworth.

Richard Atwood has completed work with Granville Productions in "Shifting Sands."

Erie Gray has been playing for Quality in "The Cunninghams Economise."

Frank Dane has been down at Bournemouth on the exteriors of "The Scientist" for Gaumont.

Chrissie White has been in Venice on the exteriors of "The World of Wonderful Reality" for Hepworth.

Claud McDowell is photographing "God's Prodigal," the new Edward Jose International Artists' feature.

Percy Moran is shortly to direct another production for "The Field of Honour" series.

Gwynne Herbert has been playing for Hepworth in "The World of Wonderful Reality."

Lucita Squires is responsible for the scenario of "A Gamble with Hearts" for Masters.

George Pearson has completed "Squibs Wins the Calcutta Sweep" for Welsh-Pearson.

Athalie Davis is playing for Masters in one of the new one-reelers.

James Knight has been playing for Masters in "The Last Hundred Yards."

Jack Jarman has been engaged for Masters by Maitt and Myers to play in "The Last Hundred Yards."

John Parker is photographing "Paddy the Next Best Thing" for Grahame-Wilcox.

Sanmy Foster was engaged through Maitt and Myers to play for Masters in "The Green Caravan."

Valia has been engaged through Maitt and Myers to play in "The Green Caravan" for Masters.

Elliot Stannard is responsible for the scenario of "Paddy the Next Best Thing" for Grahame-Wilcox.

Harry Newman is playing in one of the new Master one-reelers called "The Last Hundred Yards," and also in "The Green Caravan" (Maitt and Myers booking).

Joan McLean is to play for Quality in the latest production of the Cunninghams' series.

Gregory Scott has been fixed by Maitt and Myers for an important role in "The Green Caravan" for Masters.

Gerald McCarthy and George Harris were engaged to play in "The Harbour Lights," the new Tom Terriss Ideal Production through Zeitlin's Agency.

PARLIAMENT.—Continued from page 10
photography, make it hard to express emotions." What is this but a confession that imagination is needed?

"Nor must you exaggerate, because when your face, sometimes larger than life, is thrown on the screen, the least flicker of an eyelid may ruin the effect of the emotion you intend to convey." What is this but a frank and honest admission that the technique of the screen is totally different from that of the stage?

That there are stage actors who have surmounted the difficulties mentioned, the names of Aubrey Smith, Fay Compton, Milton Rosmer, Margaret Bannerman, Sydney Paxton, Hilda Bayley and others abundantly prove. All are capable of taking complete film parts, without the aid of "doubles," and are as successful on the screen as the stage.

May I venture to ask him to consider the point whether in allowing his stage pre-eminence to be exploited for £100 per day he is not doing out of a job a capable screen artiste who could enact the complete part without needing the aid of "doubles" and their extra expense? For him a temporary flirtation with film work may be an interesting and amusing episode and interlude, like a holiday taste. For the screen artiste it may mean the loss of actual bread and butter.

"Noblesse oblige" must purely appeal to one in his exalted position, which is impregnable on the stage.—ARTHUR JAS. D.

NOT SO EASY!

by FELIX ORMAN

"To a very large extent it is unnecessary to act at all on the film."

THE above is an extract from an article which was recently printed in a news paper. It is not a new idea at all. For years I have heard such ideas expressed. Action on the screen progresses with such ease that only those thoroughly familiar with studio technique can form an idea of the work and experience and concentration that lie behind that smoothness which is so essential to effective results in film histrionism.

It is this belief in the lack of effort in screen acting that leads so many amateurs to the belief that they can walk right into a studio and act before a camera; and such ideas minimise the importance of the screen player's art and technical equipment.

I am in a position to know both sides of the case. For years I have seen the great efforts of film artistes to attain artistic repression and naturalism; and I have also had to deal with hundreds of amateurs indulging themselves in the belief that all they would be called upon to do in a studio would be to dress up and look well.

So I answered the newspaper statement as follows:—

"A film artiste's work may seem easy as viewed on the screen, but how much hard work, training and concentration there must of necessity be behind that ease only those who have worked in a film studio can realise.

"A few months ago—to state a typical case—a very elegant young man came to me from one of the aristocratic Piccadilly clubs, and wanted a job as a leading man. He could not consider small parts, said he. I told him that experience and training were necessary, and that he would have to start and learn the art of film acting from the bottom up. Incidentally, I also advised him against adopting acting as a profession, in view of his mental attitude on the subject. He was quite disposed to argue with me that screen acting was all very simple; that he was a gentleman, looked a gentleman, dressed like a gentleman; all he had to do was to act himself. He said he had watched the films very carefully, and all one had to do was to be one's own self.

"This is all very amusing to me, who had seen hundreds of film scenes rehearsed many times before just the desired natural effect was obtained; who had seen actors of long training on the stage fail utterly in the studio. Film acting is a medium of dramatic expression different from that of the stage, and calling for a definite gift. Screen acting may look ever so easy, but that is the art of the director and the actor. And I maintain that, however gifted he may be, the art of the actor is subordinate to that of the director, for the actor's work is moulded by the director's skill, ideas and creative imagination, which bring the many elements of a scene into an artistic whole. Such an idea is in opposition to that I have heard expressed by a well-known writer before a local film gathering some time ago. He argued that the film director was only a glorified stage manager.

"There are many who believe that acting on the stage is quite difficult, whereas acting for the screen is simply a happy-go-lucky, easy occupation. I have seen a great deal of both theatre and studio work, and fully believe that

acting before a camera is infinitely more difficult than acting on the stage.

"The artiste in the theatre has his lines, the music and fascination of his voice, the magic of his personality in himself being there; and there are all the contributing elements of the theatre, including the very stimulating influence of the audience, to aid him in achieving his dramatic effects.

"The studio actor has none of these helps and influences; there is no audience; there is no voice; there is none of the many stimulants of the stage to work upon his feelings. He is called upon to concentrate, and this concentration is of a much more intense form than the theatre ever requires of the artiste. The camera is relentless, and every muscle of the face, every movement of the hand, arm or body, tells its own story. There

are no short cuts to dramatic expression for the film actor such as the stage actor can rely upon.

"Of course, there are all kinds of film acting, but I am speaking of the type which really stands out as art; and there is a good deal of this fully deserving of public appreciation, notwithstanding the academic and unknowing criticism in some quarters."

I do not wish to be regarded as in any way belittling the art of the theatre. I should be the last one to do that, as I have given many years of my life to emphasising the greatness of that art; but I also appreciate the bigness of the art of the kinema, and, especially in view of its universal audience and its vast influence, I want to do my modest bit in promoting public appreciation of that art.

THE RIGHT TO WORK

In our last issue we protested against encouraging amateurs to enter the profession while there is so much distress in the ranks of film artistes and quoted the "Evening News," which has been publishing moving and pathetic articles on the distress now prevailing among the film artistes in this country, articles which one knows are no sensational Press stunt, but an actual statement of facts. Chistabel Lowndes-Yates makes a novel suggestion apropos this state of affairs.

IS it any wonder that nothing—not even the courage of the artistes, can hide the appalling state of affairs any longer, when one looks down the list of firms given at the end of THE MOTION PICTURE STUDIO and finds how many of them are "not working." Something has got to be done. Help will, of course, be forthcoming now that the Kinema Club film is sold, but help should come quickly. People who are without work and without resources cannot afford to wait.

When the actors and actresses on the ordinary stage were in like predicament last winter, entertainments were organised—notably a matinée at the Palace Theatre, with which the present writer is proud to have been associated. Money was also raised in other ways at short notice.

One of the leading actor managers of London has just recently played the star part for the screen. Most, if not all, his company have also played for the films. Would they not help if asked—either by organising an entertainment, lending the theatre, or giving the proceeds of an extra matinée to the cause?

The flag day season is not yet over. Would not the spectacle of our noted beauties of the screen selling flags for their hard-hit brethren charm the sixpences out of everybody's pockets? Such a day as that could be organised from the Kinema Club and should bring in a good sum. The Press section of the Club could work enough publicity to make the venture a success.

If actors or actresses resent this suggestion let them put their pride in their pockets and help the others. There must be many who are actually in distress, not

from any form of bad work or self indulgence, but from the terrible state of things from which all workers are suffering, who cannot be classed technically as "labour."

There is another thing that even the poorest can do. The slump has largely come about because of the scandalous apathy of the public to their own national films.

If every member of the Club organised his or her friends into a little band who would inquire at every picture palace they frequented "Are you showing British films to-day?" and if they were not to come away, and go elsewhere, the exhibitors would soon realise that they were turning away money by not showing British pictures.

It is not required that only British pictures should be screened, but that a percentage should be shown so that English studios need not close down for lack of a market, and English film actors should have the right to live.

It is an absolute scandal that kinemas can flourish on English soil, sell their seats to English people and never show an English picture from year's end to year's end. And the public don't know. It isn't that they don't care. They just don't know. This is the state of things that makes our studios close down and our artistes starve. Something has got to be done about it.

For the rest, the immediate help, let the Kinema Club form a Committee and see what can be done in the way of carrying out some scheme to raise money. But for heaven's sake, organise and do it quickly.

OUR PARLIAMENT

Readers discuss various matters and air various grievances

NOTE.—This is the new form that "Letters to the Editor" now take. Readers are invited to comment on the contributions.

Scenarios to U.S.A.

MR. SPEAKER,—Would it be asking too much to suggest publishing in THE MOTION PICTURE STUDIO a list of foreign producing firms and their addresses, so as to give photo-playwrights a wider range to send their work to? I am sure no one would be grudge them sending their work away from England when it had been refused here.—W. POTHECARY.

The editor will be pleased to do this if there is a general desire—will other scenarists state their wishes?

Sole Agency

MR. SPEAKER,—In regard to the issue of MOTION PICTURE STUDIO dated September 16, I should like to bring the following matter to your notice:—

The announcement on the front page that Milton Rosmer was engaged direct by Masters is misleading, as Mr. Rosmer was engaged by Masters through an introduction from this office.

Under the heading, "Where They Are and What They Are Doing," is a paragraph as follows:—"Catherine Calvert was secured through Maitt and Myers Agency to play for Masters in "The Green Caravan."

I would point out that this engagement was negotiated by Maitt and Myers through this office, and that engagements for Catherine Calvert can be negotiated only through this office, as I am her sole agent.

I should be glad if you would give this letter the publicity accorded to the announcement referred to.—FRANK ZEITLIN.

"Parts" for Crowd Pay

MR. SPEAKER,—Do directors ever pause to consider that by offering the small-part artiste nothing more than crowd-work pay they are literally asking for trouble? Trouble and the making thereof is the one unforgivable crime in a studio—as artistes know to their cost. You may be a "dud" actor, drink, swear, or any other old thing, it will be forgiven or ignored, if you don't make trouble.

For the stars who demand £80, and even £100 a day, and as one has recently stated, increases her charges by £10 to pay agent's fees, I have little sympathy. They are probably over-paid, and can look after themselves.

The point I wish to bring home to directors and submit for their consideration is that if they pay stars these huge fees they should in fairness pay the lesser artistes proportionately.

A recent instance was brought to my notice, where an actor of experience was offered what proved to be an essential part. The offer was vague as to work required, but very definite as to pay—crowd-work pay of one guinea.

On reaching the studio he found that the scene he had to enact was practically *his* scene. He dominated it completely, had spot-lights, C.H., etc. One of the stars was present, but as an adjunct to the scene and the central figure. The others concerned to

make atmosphere were unanimously agreed that this essential part in story of film was honestly worth at least three guineas. Application for more pay was met on all sides by the reply that the scene did not take long, and no extra pay was forthcoming.

If the actor had been a member of A.A. or V.A.F. he could have demanded three guineas. Being a screen actor and so defenceless, he had to submit. Where a well-established firm is concerned there should be no delay in payment after work is done. In these days to keep struggling, and even starving screen artistes who have to live from hand to mouth, and cannot get out of debt, waiting, is not only careless, but despicably mean and contemptible.

Directors and their assistants whose pay is regular and work secure can and should prevent this. It is an unnecessary worry,

ARE YOU IN THE CRIMSON CIRCLE

?

SEE PAGE FOUR.

which artistes ought not to be exposed to. It is a form of wages, and so legally a first charge, as any magistrate would decide.

This appeal is written in a spirit of reasonableness, in a conciliatory tone of appeal to the better-disposed directors, who have it in their power, each and all, to remove this.—ESS JEE.

Money on the Spot

MR. SPEAKER,—Before the money put up for a production, or even allotted by a well-established firm, reaches those who actually do the work, it passes through many palms. Some are more adhesive than others, hence the need for asking artistes—I had almost written "compelling," as it really amounts to that—to accept reduced pay, and deferring pay.

Recently I was on "location" with a large crowd; we were taken by char-a-banc, and the American director declared that no money had been sent down by the firm, but that the agent employed would pay in three or four days. Starving artistes could wait—they are powerless.

I would venture to suggest to all firms that in the case of "location" work they should insist on all receipts of artistes engaged being forthcoming the next day, when only one day's work is involved, as it is their credit involved.

To my fellow-artistes I would venture to advise: never accept work unless you know its extent. Never accept less than your full pay. Plausible people will plead the firm is small or young, or the money al-

lowed is meagre. Turn a deaf ear. It does not pay to "oblige" such people. Be courteously firm. Why should you, to whom it is a matter of "business," provide money for their "pleasure."

Absolutely refuse cheques, "post-dated" or otherwise.

Were screen artistes organised they could black-list such manipulative merchants, and safeguard themselves.—MALGRE.

The Child's Future

MR. SPEAKER,—We were all so elated and full of joyful anticipation when Our Club was born; we rallied round at the christening, made merry at the feast, attended daily to watch its growth and report accordingly. But now, at eight months old, it seems somehow that its upbringing is not such that it is being reared towards a healthy steady growth that means a well-cared-for existence conducive to middle life.

True, "Ours" was born weak, but with the best intentions to struggle through and be a blessing to "God-Papa," who—poor fellow—has incubated a burden that has, and will, cost him sleepless nights and anxious thoughts until the right management is found to foster our Baby Club.

Where are all the uncles and aunts (members), and what's the meaning of the poor attendances at the Saturday "Hop?" Is it because they are now voted "dull," devoid of sociability, a tendency to cliquism, and, above all, want of general cleanliness throughout the building? Drink charged dearer than the public-house, and not so good (generally undrinkable), and not *Club* prices.

What *is* to be the future of this Infant Club? Will it get the experienced "nurse" that means its life, or is it to be dragged up in the gutter style that is so perilously near, and will in time be shunned by those (members) who have no voice or action in its rearing? The pity of it!—SECOND SIGHT.

Stage Screencraft

MR. SPEAKER,—Matheson Lang, in an interview in a Sunday paper, says:—"Generally speaking, I believe regular stage work is the best preparation for film acting." Unfortunately, this pontifical pronouncement clashes with that of W. D. Griffith, the greatest director, with his vast experience of film work and his many world-masterpieces. It is, too, inconsistent with a further statement in the same interview: "I feel that most dramas, especially the romantic and poetic, would lose their appeal and charm if the actors were not seen in person and their voices heard."

Obviously, Matheson Lang realises that the sheet-anchor of the stage-actor, on which he principally relies as a means of expression, is his voice. What a glorious voice Matheson Lang has and what a range!

But with all his vast stage-acting experience, he admits, "In many ways I find that film-acting is more difficult than on the stage. The absence of words, the fact that you are often quite alone, and the piecemeal

(Continued on page 8)

CLUB CLATTER

by CLATTERBOX

SIDNEY JAY has presented the Club with a clock for the billiard room, and has offered to start a fund for securing a new billiard table by giving £25 if sufficient money can be collected to supply the balance of about £100 required for the table. Another matter of interest to billiard enthusiasts is that Fred Granville and Peggy Hyland have presented a Cup and a pair of cues to be competed for in the billiard room. This means that we are shortly to have another billiard tournament—always a popular event.

Most members are aware of the fact that for two shillings hot lunches are being supplied. Some attractive menus have been

"I would like to thank you from the bottom of my heart, not only on my own behalf, but on behalf of my fellow artistes, for past and present help which you are giving us through the pages of the "Motion Picture Studio." It inspires me to future effort, encourages me when down, and is what I consider at the moment the film artistes' 'Best Pal.' I look forward to Saturday mornings for my 'Tonic,' and it never disappoints me."

FLORA LE BRETON.

presented since this new feature started, and members are not slow to show their appreciation of the good value they are getting for their money. In order to keep the catering department going, it will be necessary for members to give all their support by lunching at the Club whenever possible, and doing their utmost to see that the tables at lunch time are always well filled. The new cook is a capture and is turning out excellent dishes.

If we are to judge by last Saturday night, when a record crowd turned up for the weekly dance, the present dancing accommodation, although suitable for the summer, will not suffice during the coming winter, when there is bound to be a larger attendance on Saturday nights. Last Saturday's dance went off very well, and it was pleasing to see such a large number of people present. Possibly, if overcrowding does take place, the Entertainments Committee will be able to deal with the matter.

During the week the workmen have been busy constructing suitable fire exits for the safety of the Club's members. The London County Council ordains that such things must be, so we cannot complain of the big notices—"Exit in case of fire"—which meets one on every landing and considerably disfigures the Club.

Amongst the distinguished visitors to the Club during the week was W. W. Jacobs, who was present shortly after the successful Trade showing of his latest story to be filmed by Artistic, "The Skipper's Wooing."

BOOST BRITAIN

Launching the scheme for bringing British Films to the notice of the world and opening up the world's markets to our native product

THE announcement made in these columns last week that this journal has appointed itself the Publicity Agent for the British Industry has, as was to be expected, created great interest in the business. We have made it perfectly clear that in our opinion this country has already proved her capacity for making really good British films with a world appeal by the series of excellent productions that have recently been offered. Furthermore, we have been assured by prominent Americans that there is no bar in the States against British films because they are British but that with judicious exploitation and skilful publicity—the best of our native product is certain of a welcome by the American trade. Below we print a few of the many letters we have received pledging support to the scheme and next week hope to be in a position to announce the first steps we propose to take in its execution.

A FEW OPINIONS

BOOSTING British pictures is a fine ideal. Which does not mean that I do not think that you will achieve your ideal. Ideals are not by any means the unrealisable things which the anti-progressive would have us believe. Probably fifty per cent. of the success of the American films is attributable to open publicity and to quite propaganda. The other fifty per cent. is the financial backing which pays for the boosting and for the production of good pictures.

A couple of years ago Germany produced a few remarkably fine pictures. These were amongst a deluge of commonplace and unattractive films; *but the good ones were boosted.* What is the result? The Germans do not send their pictures to England and America to try and sell them. Englishmen and Americans go to Germany to buy German pictures. Directly a German company produces a good picture that is at all suitable for foreign markets, it is bought up. The moral is obvious.

Boosting one's good pictures not only attracts buyers, but attracts capital. It attracts two of the most essential supports to successful production. We shall all be most grateful to THE MOTION PICTURE STUDIO for its new endeavour on behalf of British film production. We will be at the top of the tree one day, and you are bringing nearer "Der Tag."—ADRIAN BRUNEL.

TO my mind the best way of boosting British productions in America is to make much of that which Americans want to see in pictures and cannot get in their own productions.

For example, take a singular and

imaginary case. A film goes over there with scenes depicting the Houses of Parliament, and others of some famous castle. The publicity of that picture would have to be mostly concentrated on the fact that these beautiful and well-known places appear in the film.

I base my views on what I heard from American film people and others whom I met out in Los Angeles and New York last year. They all said, "Let us see your beautiful country, your old houses, your world-famed places, but it is no use without good acting, good photography and good lighting. We have good actors over here and good cameramen, and so have you, but we have not your beautiful settings. We have to build our old houses at great cost, and the result falls very short of the real thing. You have not only England but the whole of Europe to work on, any place of which you can go to in half the time it takes to cross the United States."

So to my mind our great pull over American films are our locations, and that is the point to press home.—WALTER TENNYSON.

ANY movement which has as its eventual object the popularising of British films in America *must* receive the commendation from all sections of the British Industry. I think, therefore, you are to be heartily congratulated on your new effort in this direction.—WALTER WEST.

RE your article "Boost Britain," I consider your scheme of providing the American Press with news concerning Britain's best productions an excellent one. It seems to me it should help producing firms, producers and artistes. I trust it will be very successful.—STEWART ROME.

CAMERAMEN'S SECTION

News and Views
and

Record of Activities of Kine-Cameramen

SELF-MADE MARTYRS

MARTYRS are wonderful people; we all admire them, but after all, what satisfaction do they get out of it? So far as we know they do not derive any. That is the great drawback. It is the reason why martyrs are so few and far between. To become a real honest-to-goodness martyr, the dictionary tells us one should die, so that his death bears witness to his faith. It is not our intention to deal with such people, for we do not know any such connected with the film profession. There are many who might be termed "semi-martyrs," who, although they have no reason to go the whole hog, suffer a great deal for the sake of their beliefs, and among these not a few are cameramen.

They try to introduce their ideas of art into a business run by commercial men; gradually having to spend all their time urging and quarrelling in an attempt to get their artistic ideas into a commercial undertaking, they become unpopular and are eventually got rid of. Nor does the matter end here. The news goes around anent the particular man's disposition for arguing and interfering, and the result is that although he is a first-rate cameraman, his ideas being too advanced for the average producing firm, he cannot find work. There are many such men walking around, practically penniless, who are suffering because of their so-called interference, which is really their attempts to make the profession something more than a mere industry.

If the powers-that-be prefer to have a picture photographed one way, let them have it that way. It is a fool's game this martyr business, for although people may sympathise, sympathy is but a poor compensation for a weekly wage. One day we will have things done properly, but it can all be brought about without suffering—we don't want martyrs in this profession!

AND ANOTHER NEW CAMERA

ACCORDING to the *Close-Up*, a Canadian film journal, B. J. Bach, cinematographer on the staff of the Exhibits and Publicity Bureau of the Dominion Government, has designed and built a camera that has several unique features incorporated in it. First, the camera only weighs 13 lb., unloaded. Its size is 5 by 7 by 7 in., upon which are set the regular Bell and Howell magazines. These magazines are placed on top of the camera but not in a direct line with the aperture plate, being just the width of the film to one side of the gate.

The film passes through the light trap in the magazine, over the feed sprocket, forms a spiral loop, then passes through the carrier which is part of the film race or aperture plate. This carrier is built on hinges. A small crank on the outside of the camera, when turned 45 degrees, swings the carrier, which contains the negative, clear from the aperture plate. The focusing tube then comes forward and locks in position. Inside this focusing tube there is a ground-glass screen. This screen, when the tube comes forward, is placed in exactly the same position as the negative was before the carrier swung it aside.

Focusing is now done through the ground-glass, the image is magnified eight times and direct, not inverted as is the case in many direct focusing devices.

After focusing the tube slides back and the carrier swings into its former position and locks. The film is now in the gate ready focused to shoot.

In the entire operation not one frame of negative is fogged. In double exposure work this is a fact that should be highly appreciated.

To follow the film after it passes from the carrier, it forms another loop, passes over the second feed sprocket into the other side of the magazine.

The carrier is a very simple arrangement. It is just like a door on hinges. When the film passes through this carrier it is held rigid against the aperture plate during the exposure and the pressure plate and guide rails prevent any side play in the film when it is moving.

Another feature is the turret lens-mount which carries only the elements of the lenses minus their focusing mounts. Instead of using each lens enclosed in a focusing mount, the turret itself performs that function for all the lenses. Doing away with the cumbersome and expensive mounts, the turret is made much smaller and lighter than it would be with the lenses mounted as on other cameras.

This turret-focusing-mount is operated by a handle which gives a smooth and even extension and enables the operator of the camera to bring the image to a fine degree of focus.

Bell and Howell magazines are used by Mr. Bach but a two-step take-up-pulley has been attached to them. In ordinary cases, when the magazine is about half full, the spring belt has to slip around the take-up wheel and this is the cause of unnecessary friction. Mr. Bach has placed two pulley-wheels on each take-up magazine so that when the magazine is half full and beginning to pull, the belt is simply slipped on to the smaller pulley and the strain on the film is relieved, and incidentally, cranking is much easier.

CAMERAMEN AT WORK

JACK COX had quite an exciting time one day the other week. It was during the filming of one of the scenes from Stoll's new Maurice Elvey production, "A Debt of Honour." Much has already been heard about the python which appears in this picture, well, Cox had the unenviable job of photographing the reptile last week and has secured quite a number of close-ups of it. It was originally intended to borrow a python from the Zoo, but when one was pointed out as a likely candidate for the job, it was mentioned that it required ten men to handle it. A smaller one has therefore been used in the film.

Theodore Thumwood has been working on a five-reel subject, the first five-reeler he has photographed for quite a number of months now. The picture is called "A Gamble With Hearts," and is being made under the direction of H. B. Parkinson, for Master Films.

Jimmy Hodgson left Hull on Tuesday last on board a small whaling vessel bound for the Southern Antarctic. Jimmy has been fixed up to act as official photographer to Lever Brothers during this whaling expedition, and has taken with him over fifteen hundred pounds worth of photographic material to be used on the voyage. He expects to be away about nine months. On Friday last he said good-bye to a number of his cameramen friends at the K.C.S. meeting, and it was recorded on the minutes that the Society extended its hearty good wishes to Jimmy on the voyage.

It seems that we are shortly to bid farewell to another cameraman. At the time of writing I have not yet heard who has been chosen for the job, but it seems that a cameraman is required to go out with an expedition to British New Guinea, and that a number of men have been after the job.

K.C.S. OFFICIAL NEWS

IT is pleasing to be able to record that the meetings of the society are once more coming into favour with the members, and that for the last two weeks they have been fairly well attended. Let us hope that this state of affairs will continue throughout the winter, and that members will take a more active interest in the affairs of the society than has been the case hitherto.

The prizes awarded to the winners of the various events at the recent outing of the society are to be presented at Australia House on the night of October 7. A dance is to take place on that evening, and it is expected that there will be two or three hundred people present. Cameramen, members of the society, are able to purchase tickets at 2s. 6d. each, while tickets for others outside of the society will cost five shillings.

D. P. Cooper was present last Friday night, this being his first appearance since he arrived back from Iceland. Cooper is looking extremely sun-burned after his many adventures in the northern latitudes.

SCREEN VALUES

MEASURING UP THE WEEK'S PRODUCT

"The Sporting Instinct."

Granger-Davidson—Directed by Arthur Rooke—Starring Lilian Douglas and J. R. Tozer—Supported by Somers Bellamy, Micky Brantford, Howard K. Symons, Billy Vernon, Vivian Gosnell, Hetty Chapman, Tom Coventry—Scenario by Kinchen Wood—Photography by Leslie Eveliegh.

QUITE a delightful subject, if one is prepared to ignore the fact that it has no dramatic value. It is a picture without villains, and is excellent entertainment. A number of excellent topical photographs are introduced, and fit in with the story quite nicely. Arthur Rooke has got another winner to his credit in this production, which is something new in sporting films.

The only real acting comes from Micky Brantford, who is certainly another of the front-rank child actors. It should be clearly understood that his is the only rôle that gives any scope for acting, as the film is such that the players are only required to go about their work in natural manner and to look pleasant.

Lilian Douglas makes an attractive heroine, and is to be complimented on her excellent performance.

J. R. Tozer makes as much of his rôle as possible.

Somers Bellamy, while not the popular idea of a colonel, is good in the part.

Tom Coventry is very fine as the burglar, and gives a performance which can only come from one who has had years of screen experience.

Hetty Chapman is a character actress of great ability, and her work as Martha Maggs provoked a great deal of laughter.

Kinchen Wood's scenario has been well written, and the various topical incidents have been cleverly introduced without spoiling the continuity of the film.

The photography is of quite a high standard, and is consistently good.

SUMMARY.

DIRECTION: Excellent.

LEADS: Good.

SUPPORTS: Good, with Micky Brantford and Hetty Chapman excellent.

LITERARY: Scenario and continuity good.

LIGHTING: Well done.

INTERIORS: Realistic.

EXTERIORS: Suitable.

PHOTOGRAPHY: Admirable.

"If Four Walls Told."

British Super—Directed by Fred Paul—Starring Lilian Hall Davies—Supported by Fred Paul, Campbell Gullen, Minna Grey, Marie Ault, Polly Emery—Photographed by Sidney Blythe—Scenario by W. G. Summers.

JUST average program stuff, with nothing outstanding either in the way of direction or acting. The scenes that could have been the "big" feature—the wreck—are not at all convincing—indifferently staged and defective in execution.

Fred Paul is handicapped by attempting the difficult task of playing a dual rôle in addition to directing the production. And this may account for the fact that the film under review suggests better acting than direction on his part.

Lilian Hall Davies is the best of a medium batch. But it may be that the defective performances of the artistes may be due to the direction, which seems to have been concentrated on obtaining conventional scenes in a plot that does not strike one by its originality.

"The Skipper's Wooing."

Artistic—Directed by Manning Haynes—Starring Gordon Hopkirk—Supported by Johnnie Butt, Bobbie Rudd, Jeff Barlow, Tom Coventry, Ernest Hendrie, Cynthia Murtagh, May Price—Scenario by Lydia Hayward—Photographed by Frank Grainger.

THERE are numerous grounds for complimenting the director, but perhaps the chief is on the fact that he has skilfully preserved the inimitable Jacobs' atmosphere. This film is not merely excellent screen comedy—it is excellent Jacobs' comedy.

And, technically, also, Haynes has submitted a film that is beyond reproach. He maintains his high reputation for filming real Jacobs' comedy. The direction is perfect, and the result is that every ounce of

real human humour is extracted without any attempt at forcing.

As the skipper, Gordon Hopkirk is ideal. His characterisation evidences sympathetic insight and true artistry.

Bobbie Rudd should become our foremost boy artiste. He is very clever.

Cynthia Murtagh displays a charming screen personality, coupled with real histrionic ability. Her study of the school-mistress is a gem.

No one can adapt Jacobs to the screen quite so capably as Lydia Hayward. In the film under review she again proves her supreme worth as a scenarist.

Some of the best photography yet seen in a British film is included in this. Incidentally, Frank Grainger has done much to prove the great value of this country for exterior settings.

DEATH OF F. G. KNOTT, OF "IDEAL"

AN APPEAL.

Dear Sir,—May I appeal through your paper to the many friends of the late F. G. Knott for assistance for his widow and little son (age 4) who are left practically destitute.

The deceased was not insured, and all his savings have been absorbed during his last illness.

I can assure you that this is a most deserving and pitiable case. The late Mr. Knott kept his final poverty to himself, and it came as a great shock to me to discover that his widow was not only penniless but in debt.

Mrs. Knott and I are preparing a list of the deceased actor's collection of valuable books on costume, furniture, etc., his only remaining asset, in the hope of realising enough to pay off the debts unfortunately incurred towards the end. I shall be pleased to forward a copy of this list, when complete, to any interested reader who sends me a stamped envelope for same.

In the meantime, Mrs. Knott is urgently in need of help, and I am personally canvassing all the friends I know; but I am writing this letter in the hope that his many friends and acquaintance who are not known to me, will come to the rescue of the deceased's widow and little son.

All subscriptions should be sent to me at: Flat A, 88, Newman Street, London, W.1, and (with your permission) the same will be gratefully acknowledged through the columns of your paper.—Very faithfully yours.—W. KEITH MOSS.

HAYDEN COFFIN

PALACE THEATRE, LONDON.
Speaks as the "Prophet John," the Prologue to "The Four Horsemen of the Apocalypse," 2.49, 8.34, and Sundays 7.49. Free to accept also Screen Work in the mornings, or to sing Ballads from his extensive Repertoire after appearing at the Palace.

'Phones: Gerrard 8671 and Park 3623.

KATE GURNEY

"Mother"	"Sailor Tramp"
"Mrs. Junkson"	"A Rogue in Love"
"Jane Pendril"	"Flight of the King"

(B. & C. Productions.)

Specially engaged for
"Sally Lunn" in "Petticoat Loose"
(Sinclair Hill (Stoll) Production.)

KINEMA CLUB

'Phone: REGENT 2131.

After this illness he commenced film work, playing parts in Davidson Productions for six months. He joined the stock company of the London Films in 1919, with whom he played many leading parts and, subsequently, undertaking art direction with that company and with the Alliance Film Corporation. His last engagement was with Ideal Films as art director, in which capacity his knowledge of costume, furnishing, manners and customs of the various historical periods, proved invaluable in such well-known productions as "Pickwick Papers," "Shirley," "Old Wives' Tale," "Diana of the Crossways," etc.

The deceased was interred at Streatham Cemetery on Monday, September 18.

PULSE OF

COMPLETE LIST OF ALL THE BRITISH STUDIOS, TOGETHER WITH ADDRESSES, TELEPHONE NUMBERS,

Alliance Film Co.
 STUDIO: St. Margaret's, Twickenham.
 PHONE: Richmond 1945.
 ROUTE: Bus 33a, 37. Trains from Waterloo to St. Margaret's. Fare: 1st, 2s. 0½, 3rd, 1s. 0½d.; R.T., 1st 3s. 1d., 3rd 2s. 1d.
 From Waterloo: A.m., every 10 minutes; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.
 ADDRESS: 93-95, Wardour Street, W. 1.
 PHONE: Gerrard 3210.
 FILM: "Skipper's Wooing."
 DIRECTOR: H. Manning Haynes.
 CAMERAMAN: Frank Grainger.
 SCENARIST: Lydia Hayward.
 STAGE: Cutting and Assembling.

FILM: "Dialstone Lane."
 DIRECTOR: Manning Haynes.
 SCENARIST: Lydia Hayward.
 CAMERAMAN: Frank Grainger.
 STAGE: Scheduled.

Barkers.
 ADDRESS: Ealing Green, London, W. 5.
 PHONE: Ealing 211 and 1582.
 STUDIO: Vacant.

B & C Productions.
 ADDRESS: Hoe St., Walthamstow.
 PHONE: Walthamstow 364 and 712.
 ROUTE: Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.
 From L.S.: A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.
 Hoe Street to L.S.: A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

FILM: Historical Incidents.
 DIRECTOR: George Ridgwell.
 CAMERAMAN: I. Roseman.
 TYPE: One reels.
 STAGE: One a fortnight.

Baron Films.
 ADDRESS: 95, St. Martin's Lane, W.C.2
British Famous Films.
 ADDRESS: "Woodlands," High Road, Whetstone.
 PHONE: Finchley 1297.
 STUDIO: Vacant.

British and Oriental.
 ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.
 PHONE: Streatham 2652.
 STUDIO: Being used by Quality Films.

British Photoplays.
 ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
 Not Working.

British Productions.
 ADDRESS: Selborne Road, Hove.

FILM: Historical Subjects.
 DIRECTOR: Lieut. Daring.
 CAMERAMAN: A. Kingston.
British Super Films.
 ADDRESS: Worton Hall, Isleworth.
 PHONE: Hounslow 212.
 ROUTE: Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth. Fare: 1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d., 3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.
 Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.14, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains 5.30, 6.0, 6.30.

FILM: "The Right to Strike."
 DIRECTOR: Fred Paul.
 STAGE: Fourth week.

FILM: "Super production."
 STAGE: Scheduled.

Daisy Productions.
 FILM: "When a Prince Woos."
 STAGE: Starting shortly.

Davidson
 ADDRESS: Lea Bridge Road, E. 10.
 PHONE: Walthamstow 634.
 ROUTE: Bus Nos. 35 and 38. Trams 81, 55, 57.

G.E.R. from Liverpool Street to Lea Bridge Road. Fares: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9½d., 2nd 1s. 4d.,

3rd 10½d. A.m., 10.34; p.m., 1.20, 3.5, 4.37, 6.27, 8.5.
 Lea Bridge to Liverpool Street: P.m., 1.4, 5.27, 5.54, 6.29, 7.7, 8.4, 8.57, 10.4.

FILM: "Not Announced."
 DIRECTOR: Arthur Rooke.
 STAR: Henry Vibart.
 STAGE: First week.

Evan-Phillips Film Production.
 ADDRESS: 3, Wardour Street, W.1.
 PHONE: Regent 3282.

F. P.-Lasky.
 ADDRESS: Poole Street, Islington.
 PHONE: Dalston 2770.
 ROUTE: Bus 38a, to North Road, and then tram No. 11.
 STUDIO: Being used by Grahame Cutts.

Gaumont.
 STUDIO: Lime Grove, Shepherd's Bush, W.12.
 PHONE: Hammersmith 2090-1-2.
 ROUTE: Bus Nos. 12, 17, and train from Shepherd's Bush Station
 FILM: "The Scientist."
 DIRECTOR: Capt. Calvert.
 STAR: Marjorie Hume, David Hawthorne, H. R. Hignett and Frank Dane.

CAMERAMAN: Basil Emmott.
 SCENARIST: Alicia Ramsay.
 STAGE: Fourth week.

Glen Film Productions.
 ADDRESS: 20, Lisle Street, W.C.
 STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
 Not working.

George Clark Productions.
 ADDRESS: 47, Berners Street, W. 1.
 PHONE: Museum 3012.
 FILM: "Maid of the Silver Sea."
 DIRECTOR: Guy Newall.
 STAR: Ivy Duke.
 STAGE: Fourth week.

Grahame Wilcox Productions.
 ADDRESS: Poole Street, Islington.
 PHONE: Dalston 2770.
 ROUTE: Bus 38a, to North Road, then tram No. 11.
 FILM: "Paddy the Next Best Thing."

DIRECTOR: Grahame Cutts.
 STAR: Mac Marsh.
 STAGE: Second week.

Granger-Binger.
 ADDRESS: 191, Wardour St., W. 1.
 PHONE: Gerrard 1081 and 1728.
 STUDIOS: Harlem, Holland.
 FILM: "The Lion's Mouse."
 DIRECTOR: Oscar Apfel.
 STARS: Mary Odette, Wyndham Standing, Marguerite Marsh and Rex Davis.
 STAGE: Scheduled.

Granville Productions.
 ADDRESS: Windsor Studios, Bromley Road, Catford.
 PHONE: Lee Green 948.
 FILM: "Slifting Sands."
 DIRECTOR: Fred Granville.
 STARRING: Peggy Hyland.
 CAMERAMAN: Walter Blakely.
 TYPE: Five reel drama.
 STAGE: Cutting and Assembling.

FILM: "Hennessey of Moresby."
 STAGE: Starting shortly.

Hardy.
 ADDRESS: 13, Gerrard St., W.1.
 FILM: "The Adventures of Billy Bunter."
 STAGE: Scheduled.

Harma Clarendon.
 ADDRESS: 16, Limes Road, Croydon
 PHONE: Croydon 921 and 2084.
 Not working.

Hepworth Picture Plays.
 ADDRESS: Walton-on-Thames.
 PHONE: Walton 16.
 ROUTE: From Waterloo. Fare: 1st 4s. 11½d., 3rd 2s. 6d.; R.T., 1st 7s., 3rd 4s. 4½d.
 From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.29, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m. 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

FILM: "The World of Wonderful Reality."
 DIRECTOR: Henry Edwards.
 STAGE: Nearing completion.

FILM: "Pipes of Pan."
 DIRECTOR: Cecil Hepworth.
 STAGE: Nearing completion.

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 From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.7, 3.56, 4.37, 5.29, 6.21, 6.25, 7.36, 8.49, 10.14, 10.56.
 STUDIO MANAGER: F. A. Kendrick.
 ART DIRECTOR: J. T. Garside.
 FILM: "The Grass Orphan."
 DIRECTOR: Frank Crane.
 STAR: Margaret Bannerman.
 STAGE: Completed.

FILM: "Green Sea Island."
 DIRECTOR: Thomas Bentley.
 STARS: Flora Le Breton and Clive Brook.
 STAGE: Second week.

FILM: "This Freedom."
 DIRECTOR: Denison Clift.
 STAR: Fay Compton.
 SCENARIST: Denison Clift.
 STAGE: Preparing Scenario.

FILM: "Harbour Lights."
 DIRECTOR: Tom Terriss.
 STAR: Tom Moore.
 CAMERAMAN: W. Shenton.
 STAGE: Second week.

International Artists.
 ADDRESS: 52, Shaftesbury Av. W.1.
 FILM: "Desert Sand."
 DIRECTOR: Bert Wynne.
 STARS: Doris Eaton, Walter Tennyson and Warwick Ward.
 STAGE: Assembling.

FILM: "God's Prodigal."
 DIRECTOR: Ed. Jose.
 CAMERAMAN: C. McDowell.
 STAGE: Casting.

Isle of Man Films.
 ADDRESS: The Manx Studios, Isle of Man.
 Not working.

Masters.
 ADDRESS: Weir House, Broom Road, Teddington.
 PHONE: Kingston 1617.

ROUTE: From Waterloo to Teddington. Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo, a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m. Bus 27.

FILM: "Sporting Subjects."
 DIRECTORS: H. B. Parkinson, Edwin J. Collins and George Wynne and Challis Sanderson
 CAMERAMAN: Theo. Thumwood.
 TYPE: One reelers.
 STAGE: Two a week.

FILM: "A Gamble with Hearts."

DIRECTOR: H. B. Parkinson.
 STARS: Valia, Madge Stuart, Milton Rosmer.
 STAGE: Third week.

FILM: "The Green Caravan."
 DIRECTOR: E. J. Collins.
 STAR: Catherine Calvert.
 STAGE: Casting.

Minerva Films.
 ADDRESS: 110, Victoria St., S.W.1.
 PHONE: Victoria 7545.
 Not working.

Progress Film Co.
 ADDRESS: Shoreham-on-Sea.
 PHONE: Shoreham 19.
 FILM: "Rogues of the Turf."
 DIRECTOR: Wilfred Noy
 STAGE: Editing.

FILM: "Against Fearful Odds."
 DIRECTOR: Wilfred Noy.
 STAR: Mavis Clare.
 CAMERAMAN: Stanky Mumford.
 STAGE: Third week.

Quality Films.
 ADDRESS: B. P. Studios, Clapham Park.
 PHONE: Streatham 2652.
 FILM: One reelers.
 DIRECTOR: George A. Cooper.
 STUDIO MANAGER: S. Folker

CAMERAMAN: R. Terreaneau.
 STAGE: One a week.
Raleigh King Productions.
 ADDRESS: Wateombe Hall, Torquay.
 STUDIO: Vacant.

Regulus Films.
 ADDRESS: 48, Carnaby Street, Regent Street, W.1.
 Not working.

Seal Productions.
 ADDRESS: 171, Wardour Street.
 PHONE: Regent 4329.
 Not working.

Screenplays.
 ADDRESS: Cranmer Court, Clapham
 PHONE: Brixton 2956.
 ROUTE: Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.
 Not working.

Stoll.
 ADDRESS: Temple Road, Cricklewood.

PHONE: Willesden 3293.
 ROUTE: Bus No. 16.
 STUDIO MANAGER: J. Grossman
 FILM: "The Prodigal Son."
 DIRECTOR: A. E. Coleby.
 STARS: Henry Victor, Stewart Rome and Edith Bishop.

CAMERAMAN: D. P. Cooper.
 STAGE: Eighth week.
 FILM: "Petticoat Loose."
 DIRECTOR: Sinclair Hill.
 STARS: Dorinea Shirley and Lionelle Howard.
 STAGE: Third week.

FILM: "Top of the World."
 DIRECTOR: Maurice Elvey.
 STAGE: Scheduled.
J. Stuart Blackton.
 ADDRESS: Bush House, Alwyeh.
 PHONE: Central 1935.

FILM: Not Announced.
 DIRECTOR: J. Stuart Blackton.
Torquay & Paignton Photoplays.
 ADDRESS: Public Hall, Paignton.
 Not working.

Union Films.
 ADDRESS: Strand Street, Liverpool.
 PHONE: Central (Liverpool) 325.
 Not working.

Walker-Boyd Sunshine Productions.
 FILM: "There and Back."
 DIRECTOR: Martin Walker.
 STAGE: Scheduled.

Walter West Productions.
 ADDRESS: Princes Studios, Kew Bridge.
 PHONE: Cliswick 574.
 ROUTE: Bus Nos. 27, 105.

Broad Street to Kew. Fare 1st 1s. 4d., 3rd 9d., RT., 1st 2s. 0½d., 3rd 1s. 4d. A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street: A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Pruning Knife."
 DIRECTOR: Walter West.
 STAR: Florence Turner.
 STAGE: Completed.

FILM: "The Hornet's Nest."
 DIRECTOR: Walter West.
 STARS: Violet Hopson, Florence Turner and James Knight.
 STAGE: Starting.

Welsh Pearson.
 ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
 PHONE: Willesden 2862.
 ROUTE: Bus No. 18.

FILM: "The Romany."
 STAR: Victor McLaglen.
 DIRECTOR: Martin Thornton.
 CAMERAMAN: Percy Strong.
 STAGE: Sixth week.

FILM: "Squibs Wins the Calcutta Sweep."
 DIRECTOR: George Pearson.
 STAR: Betty Balfour.
 CAMERAMAN: Emile Lauste.
 SCENARISTS: Hugh E. Wright and George Pearson.
 STAGE: Completed.

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- BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
- CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
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- CHESNEY, ELIZABETH: c/o Miss Morris, 25, Clevedon Gardens, W.2. (F'at 4). Padd. 5844.
- D'ESTERRE, C. A., 13, Fawcett Street, Redcliffe Gardens, S.W.10. 'Phone: Kensington 4003.
- DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
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- FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.
- GREGORY, FRANK, *Character*, 107, St. Alban's Avenue, W.4.
- HALLIDAY, LENA, 14, Fernwood Avenue, Streatham, S.W.
- HARRIS, GEORGE, 22, Bernard Street, Russell Square, W.C.1. Museum 3880.
- HASTINGS, WARREN, 5, Pond Place, Chelsea, S.W.3. Western 7160.
- HOWARD, LIONELLE: 108, Alderbrook Road Balham, S.W.12.
- KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.
- LE BRETON, FLORA: 34 Nevem Square, S.W.5. Western 1936
- LLEWELLYN, EVA: 39, Gloucester Gdns. W.2. Paddington 494.
- LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W.4.
- MONCRIEFF, ADRIENNE, 12, Russell Chambers, Bury St., W.C. Museum 7977.

- NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.
- PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.
- RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.
- RAYNER, MINNIE: Kingwater Cottage, Church Walk, Thames Ditton.
- ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.
- SEARLE DONALD: 32, Lauderdale Mans. Maida Vale. Maida Vale 2177.
- SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.
- STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.
- STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
- STERROLL, GERTRUDE: 14, Queen's Road. St. John's Wood, N.W.8.
- TEMPLETON, BEATRIX: 20, Foxglove Street, Wormholt Estate, W.12.
- THATCHER, GEORGE: 33, Denbigh Street, Belgrave Road, S.W. Victoria 2060.
- TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.
- VIBART, HENRY: 24, Cleveland Road Barnes, S.W.13. Putney 1945.
- VIOLETTE, MURIEL: 147, Alderney Street, South Belgravia, or Kinema Club. Regent 2131.
- WALCOTT, ARTHUR: 57, Church Street, Kensington, W.8., or The Kinema Club, 9, Gt. Newport St. W.2. Regent 2131.

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THE SUPER CINEMA,
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LONDON, W.C. 2.

Messrs. United Kingdom Photoplays, Ltd.,
29a, Charing Cross Road, London, W.C.

September 18th, 1922.

Dear Sirs,

In confirmation of our telephonic communication this morning, we were extremely disappointed to learn that it was impossible for us to keep the film entitled "DO THE DEAD TALK" for a further three days.

You will be pleased to hear that the film was a wonderful success, quite beyond our expectations, in fact the latter part of the week we had not a vacant seat in any part of the Theatre, and were certainly pleased with the result.

Had you been able to arrange to have a copy printed in time for to-day's showing, we should most certainly have been prepared to pay an even bigger figure for the present three days than our first booking. However, possibly we can arrange to take same for a further three days in the near future.

Wishing you every success with this remarkable production, which is undoubtedly a first-class box-office attraction.

Yours faithfully,

For and on behalf of

Golder's Green Amusements & Development Co.,
W. J. JOHNS,
General Manager.

Reprinted from THE CINEMA, Sept. 7th, 1922.

"DO THE DEAD TALK?"

SERIOUS AND IMPRESSIVE.

U.K. PHOTOPLAYS.

SIX REELS.

At a moment when much thought is being given to the subject of super-physical manifestation, under the more popular name of Spiritualism, this picture should find a ready market. The theme is treated in a serious and impressive manner, and the intervention of the spirit of a departed mother in order to save her loved ones, first from physical danger, and, finally, from a great moral tragedy, forms the basis of a story full of human understanding and emotion. In a work of this kind minor faults usually stand out with far greater prominence than in the everyday subjects, but it is fair to say that in this case there is precious little to cavil at.

The story is direct, and convincingly told, and the cast is well chosen. Hermina France evidences marked versatility in the dual parts of Blanche and Dorothy, and she is well supported by Willard Burt as Bobbie Carlton.

C. H. D.

Extract from PORTSMOUTH EVENING NEWS, 19th Sept.,

1922.

"One of the most wonderful of modern productions is the great spiritualistic picture, 'DO THE DEAD TALK?' which holds sway at the Palladium Lake Road."

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Vol. 2 No. 69

Getting the Focus

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Sept. 30, 1922

Exhibitors Support British Films.

IN recent issues we have stated not only our belief in the possibility of this country turning out films of real quality, but our conviction that already there have been produced British films of a quality that has made America eager to show them. If the day has not passed, it is rapidly passing, when the nose of the American market is turned up at British films simply because they are British. And in like manner, we believe that the exhibitors of this country have now got over their prejudice against British films and are ready to give the utmost support to them. The percentage of British films shown on British films in the past has been surprisingly small—it would appear that exhibitors have been on the side of American junk all the time. But that phase is passing—exhibitors are supporting native productions and refusing to lend their screens for the propagation of Pan-American ideas and ideals.

* * *

Stoll "Wisdom."

NOT that the exhibitors, have been altogether to blame. They are in the show game for business and every impartial person knows that it is the worst of bad business to offer dud stuff to patrons. And that has been the trouble with British films in the past: they have been as low in quality as in quantity. Many British films were so poor that no exhibitor dared screen them. And the blind block-booking that certain big British producing concerns have adopted as their renting policy has also gone far to prevent exhibitors from supporting British productions. We had hoped that this system had run its evil course and independent bookings are now the accepted plan in most quarters. This fact only serves to show up in greater relief the unwisdom of the reactionary policy outlined by Sir Oswald Stoll at the meeting of shareholders of the Stoll Picture Productions, Ltd. He suggested a revised form of block-booking at the same time saying that the only sound business basis was that "pictures should be supplied as and because the public wants them." Block-booking is the policy of supplying pictures not "as and because the public wants them," but because the producing concern has made them and must get rid of them. Sir Oswald also added that "the public only surely can be made to want them merely because they are supplied." In other words, the public has jolly well got to want what Stoll gives them.

An evil intensified.

SIR OSWALD'S new scheme is to sell the entire rights of films for a town for a period of five years and added that "Prodigal Son" would be offered that way. This "new" scheme is really an emphasised version of the old blind block-booking evil, for it ties an exhibitor for five years to the output of one studio, and for films which he cannot see before he books them for the simple reason that they are not made. This sort of airy verbiage may sound plausible to agitated shareholders, but the facts of the film industry all point the other way. There is no hope of salvation for the industry in



George Ridgwell

any form of blind-booking. Sir Oswald must know this. It is the decision of the Stoll organisation not to throw over its blind block-booking system that prevents it joining the British National Film League, the chief and fundamental policy of which is "No bookings before Trade showing." The blind-booking system is productive of most of the evils of the business and the cause for much of the present distress, for it alone provides the opportunity for poor-quality films to get on to the screen and so destroy the popularity of the Kinematograph form of entertainment. The hope for the future is in *better films*—merit alone will tell.

* * *

Norma Talmadge Challenged.

AGAIN we must revert to the Talmadge press stunt. In no other country is sincere patriotism at such a low ebb as

this, where British artistes are allowed to (*literally*) starve while an American can work a Press stunt at their expense. Norma Talmadge's stunt is a competition for finding "a British screen star" from behind the counters or in the offices, laundries and factories of this country and spend (*vide the Daily Sketch*) £200,000 on her—in America. Already thousands of hopeless screen aspirants have applied for the "job"—only one can be successful; but the rest will have the fires of screen ambition awakened in them to such an extent that the hopelessly overcrowded film profession will be invaded by thousands of incompetents. And—such is British apathy—no one, outside this journal, has raised a voice of protest. If Miss Talmadge wants to spend £200,000 on "a British screen star" we can give her the names of dozens to whom a minute fraction of that sum would be a God-send. Let us see exactly how sincere Miss Talmadge is—we make her the offer: if she will spend a tenth of that sum on helping British screen stars we will submit a real scheme to her. *We await her reply.*

* * *

True Bigness.

IT has been our good fortune to bring out several special numbers in the fifteen months of the life of this journal, but none has been quite so interesting as the present, which devotes considerable space to a really unique film. In all the history of the film business there has never been such a film as "The Crimson Circle." It is the first altruistic production known—made by the free co-operation of the artistes for a really selfless object. During the past months there has been more acute distress in the film acting profession than ever before. There are, to our personal knowledge, excellent artistes who have existed day by day on a cup of tea and a round of toast and who have pawned their belongings to get even that meagre sustenance. Then that Big Man with the Big Heart—George Ridgwell, whose photo we reproduce on this page—could stand it no longer. "Let us form a Benevolent Fund for these poor devils," he said in his rough, good-hearted way. People laughed at his beautiful optimism and thought to throw water on his warm heart by asking how it was to be done. And George has shown them. We know the British exhibitors well. They will be proud to help native artistes help themselves. The bookings on "The Crimson Circle" will prove this.



REX DAVIS
(Juvenile Lead)

JAMES BEARDMORE, a wealthy man, receives an intimation that having ignored the Crimson Circle's demands, he will be "removed." He is contemptuous; and his son, Jack, cannot persuade him to tell the police.

Harvey Froyant, a rich and crotchety neighbour, is less rash. He, too, has just

THE STORY OF "THE CRIMSON CIRCLE"

received a Crimson Circle message. He sends his new lady secretary, Thalia Drummond, out for the afternoon, and shows the letter to his sister; seorning the police, he decides to enlist the aid of a private detective, Derriek Yale.

Jack Beardmore, meeting Thalia Drummond, declares his love for her; but this curious girl tells him it cannot be—and leaves him perplexed. Soon after, a shot is heard. Jack rushes into the wood near by to find his father shot—fortunately only slightly hurt.

From the other side of the wood, Thalia is seen, agitated—a revolver in her hand.

Raphael Willings, an unpleasant business friend of Froyant's, is in the neighbourhood. While waiting for Froyant in the latter's study, he prys round the secretary's table and finds a letter from the Crimson Circle to Thalia.

Jack Beardmore, in spite of his father's wish, gets Inspector Parr down from the Yard. Parr is welcomed by the Beardmores, and they all visit the Froyants', where Derriek Yale has already arrived. The two detectives, private and official, eye each other askance; but soon agree to combine forces. Froyant has been threatened with death unless a sum is handed to a messenger at a forthcoming Arts Ball.

Parr shortly afterwards tells the Beard-



EDGAR WALLACE
(The Author)

mores he has recognised Thalia Drummond, the smart lady secretary, as a convicted criminal. Jack refuses to believe this—even the official records fail to convince him.

The two detectives, Froyant, and the Beardmores arrive at the Arts Ball on the night, and find that a room has mysteriously been engaged by telephone in Froyant's name. They are really two connecting rooms; and Yale is stationed waiting in one room with the banknotes while the rest remain vigilantly waiting in the other, the door being ajar. Suddenly a thud is heard; they rush in to find Yale unconscious—his whisky has been drugged—and the money gone! Parr has had two of his men posted in the corridor—no one has entered or left either room, and there is a sheer drop from the window.

While they are tending Yale in the inner room, the wardrobe door slowly opens and Thalia softly emerges. As she escapes downstairs to the ballroom she is seen to have a packet of money.

Froyant, next day, tells the Superintendent that he distrusts all detectives—including Parr—and goes off to Paris, where a series of similar crimes had taken place some years previously. The Paris police are most courteous. They tell Froyant of a criminal who was reprieved from the guillotine and sent to Devil's Island. That criminal afterwards escaped. They even show the criminal's portrait. At the sight of it, Froyant is speechless with amazement, and urges them to take instant steps.

Back at his home, Froyant rings up the Superintendent and tells him he knows the criminal. The Superintendent sends down Parr. This annoys Froyant—Yale has also arrived. He sends them and the Beardmores out into the hall while he telephones. A minute later he is found stabbed to death. Who has murdered him?

Thalia is seen coming from outside the French window. Raphael Willings suddenly confronts her. His attentions are unwelcome, and her cry brings the others from the house. Learning the dreadful news, Willings accuses Thalia of the crime, and produces the Crimson Circle letter which he abstracted from her table. Parr, on this, arrests Thalia.

The next day the whole mystery is solved at Scotland Yard. A French detective has arrived. Parr, Yale, James Beardmore, Jack, and Raphael Willings have all been summoned by the Superintendent, who, armed with proofs, brings about an astounding and thrilling revelation.

Who was the Crimson Circle? This question is not satisfactorily answered until suspense has reached its topmost pitch.—P. L. M.

THE CO-OPERATIVE SPIRIT

THERE is a sentimental as well as a commercial value attached to "The Crimson Circle," for it owes its existence to the Spirit of Co-operation which, introduced into every section of the community, would make existence far more tolerable and life infinitely sweeter. And when the complete record of the British film industry is compiled, the historian will be forced to give a prominent position to "The Crimson Circle" and the remarkable events that led up to its production.

During the winter of 1921 a body of enthusiastic film artistes and directors were working hard in order to bring to fruition the ideal of a Social Club for the benefit of their fellow craftsman. Thanks to the Spirit of Co-operation, the New Year was only a few days old when commodious Club premises were opened in Great Newport Street, and the Kinema Club of London became the hub of the British film producing universe.

The launching of the Club was a big venture—born of the courage of conviction and the strength of co-operation. The next problem was the method by which the Club was to be supported. It is notorious that 1921-22 was a dark period for British films, and consequently there was—and still is—dire distress among artistes and studio craftsman. But they are not made of the stuff that moans in adversity, and if the Club was launched by the Spirit of Co-operation could it not be supported in the same way?

To this end the Club members decided to produce a picture by their own concerted efforts; the proceeds being devoted to the support of the Club and the formation of a Benevolent Fund, so that in the dark periods of the future the artistic workers connected with British films would not be forced into such desperate straits. Directors and artistes gave their services gladly, unstintingly and freely. I. B. Davidson and Screenplays loaned their studios, Messrs. Spillman loaned furniture, Kodak donated thousands of feet of negative film, Berman loaned costumes, and last, but not least, A. G. Granger, of Granger's Exclusives, placed the project on a sound business footing by undertaking the rental of the film on a percentage basis by means of which the Club and the Benevolent Fund will gain in proportion to the support that exhibitors give to Granger's Exclusives on this film.

Self-help has been the motto. Face to face with starvation the British film artiste has not squealed—nor gone cap-in-hand to those better placed. The British film artistes have been true British—instead of weeping and wailing over their hard lot they have set-to and produced a film that will assist them both now and in the future. It is that spirit that the exhibitors are invited to support by booking the first Kinema Club production.

Each year the Club members will produce one film—and one only—for the Benevolent Fund and the Club. Those films will be unique as "The Crimson Circle" is unique; produced in unique circumstances, for a unique object and with a unique cast. This latter point does not need stressing beyond stating that, thanks to the Spirit of Co-operation, "The Crimson Circle" has a cast that no single producing film could afford to engage.—E. G. A.

High Lights

Intimate Studio Gossip

This is a special issue which we have devoted mainly to "The Crimson Circle" in the desire to assist, to the best of our ability, the British screen artistes whose Benevolent Fund and Club will profit by the bookings of the film. We are circulating this, at considerable expense, to all exhibitors in the country and to America and the Continent, and make our appeal to the exhibitors to back up the artistes in this unique self-help venture.

Last week I referred to the beautiful blunder of G. A. Atkinson who stated in the *Express* that Matheson Lang in "Dick Turpin's Ride to York" proved himself a horseman of no mean order, and this week I have to pull W. G. Faulkner up for the same error. He says in the *Era* that the older generation could not have been aware that Lang "was such a fine horseman." Nor this generation either—all his riding scenes were "doubled" for him!

It is now some years since Henderson Bland made history as the Christ in "From Manger to Cross," but this film has been ever-green all that time. I now learn that he has just completed a book on this subject which Hodder and Stoughton is to publish.

In a Sunday paper the Hon. Lois Sturt writes on "Illusion lost at film work." After a lot of the usual drivel the writer concludes with "I do not advise girls to avoid film acting." Just so; but if I may I would like to advise girls that the film profession has already so many unprofessional people—"gifted amateurs," throw-outs from other professions and titled aspirants—that it has usurped the place of the Church, which used to be the haven of refuge for the family fool.

Writes Mary Odette:—"To-day I have passed through a horrible experience and the narrowest escape from death I should think it is possible for anyone to have. My mother, Rex Davis and myself were in a closed taxi going out on location. We were crossing a canal bridge, over which the Amsterdam tram runs. Instead of waiting for us to pass him, the tram driver misjudged his space and tried to pass us. The tram caught in our taxi, dragging us backwards. Suddenly the

taxi did a sickening skid round and crashed backwards through the bridge railings. The two back wheels actually went over the edge of the bridge, and as the car tilted backwards, one front wheel caught in the tram steps and stopped us from somersaulting into the canal below. It was so miraculous that it took me many minutes to



Few knew of the important work behind the scenes which Lallie Forsyth (Mrs. Clifton Boyne) has been responsible for in "The Crimson Circle." It is safe to say that the film would not have been the success it is were it not for her unstinting labours—all in an honorary capacity.

believe that we had not gone over." And Rex adds a postscript:—"Still alive, sir! I want to say that the ladies were just wonderful. Mary is Irish, so you will say that explains it!" It does. And I'm jolly glad that the accident had no serious result.

For the past two weeks Walter West has been busy casting and selecting locations for his new production "Hornet's Nest." He is finding great difficulty in casting several of the characters, notably the blacksmith and the ex-mariner. Although Mr. West has interviewed dozens of actors for the blacksmith's part, he finds that many of them do not look the type, despite the fact that they are tall and heavily built. The man Mr. West requires is one standing about 6 feet, with brawny arms and a typical blacksmith's gait, but he must also be able to act, for one of the most tense moments in the film depends entirely on the blacksmith. Mr. West is anxious to select a man from amongst

the ranks of legitimate screen players, so there's a chance for someone.

I was present at the Trade show of "The Field of Honour," the first of the series of historical playlets which Percy Moran and Jack Harding have directed for British Productions. It is really interesting from an educational point of view, and if a better story value had been supplied it would have been an exceptional booking proposition in this country. As it is, I should think it will go big in the States, where they eat up that kind of thing. British Productions now proceeds with its original scheme for a series of these interesting films.

I visited the "At Home" of Ernest H. Mills, the artist and photographer, of 185, Piccadilly, W., last week, and now understand why he calls it the "At Home Studio." Mills is an artiste of great versatility; he combines photography with black and white sketches, colour work and caricatures, and is the holder of a number of mechanical patents. After looking round the studio (which contains marked evidence of his inventive genius) I spent an enjoyable hour in his private theatre ("My own Coliseum," as he terms it) previous to sitting down to an "At Home tea" in the comfortably arranged studio annex.

The intense cold has accounted for three deaths in the Welsh-Pearson Scottish camp where "The Romany" is now being made. Hugh E. Wright, who is playing the part of Gipsy Jim, is most upset about the affair, for the three snakes which have shuffled off this mortal coil were featuring with Hugh in the film. When he returns to London he will have the task of finding "doubles" for the reptile actors. Hugh himself narrowly escaped what might have been a serious accident, for during some filming on a cliff he fell a depth of twenty feet into a bed of stinging nettles, and left most of his elbow on the rock. "I am still trying to think of a suitable death for scenarists who think of these things," he writes.

Megaphone

LOW AND HIGH

Following the example of the "Star," we have arranged for Ernest G. Allighan and David Robertson (the black and white artist) to visit film centres each week for the purpose of a humorously informative article with caricature illustrations.

As these visitors are physically "the long and short of it," the appropriateness of the parody of the "Star's" famous headline will readily be seen. It should be explained that all references in this series are perfectly good-humoured and no offence is meant or should be taken.

TO DINE OR NOT TO DINE

NOW the funny part about it all is that, according to all that's good and pure, this page ought to be occupied by a description of a Press dinner to which the Artist-Fellow and I were invited as a sequel to (or a reward for) seeing a British film in the afternoon. But—so far as the Artist-Fellow is concerned—"there ain't going to be no blooming dinner." So gather rahnd, me " 'earties," an' I'll tell yer orl abaht it, as Bill Shakespeare would have put it.



So soon as I read the invitation I knew there'd be trouble. It read thusly: "The Blank Film Co. request the pleasure of the company of Ernest G. Allighan and friend to dinner at the Criterion. Evening dress. R.S.V.P."

I could manage the "R.S.V.P." part, having been well educated, both at Clark's College and the Pelman Institute, but "Evening dress" spelled disaster. (I might add, parenthetically, that I hadn't a "friend" to take, so I invited the Artist-Fellow—a subtle distinction.) At this juncture the Artist-Fellow remembered that he had sent his suit to be cleaned—he showed me the ticket. I've done the same myself



when times were hard, so I'm throwing no stones. Fortunately, a colleague in the office was about the same build as the Artist-Fellow and offered to lend him his. We arranged that the suit should be sent to the office and the A.-F. would change there after everybody had gone home. And I went off to my flat to do ditto.

Now, in the course of a more or less chequered career, evening dress has been the thorn in the flesh, the fly in the ointment, the butterfly on the wheel, and the pebble on the beach. Evening dress, gentlemen, will be the death of me. And last week it nearly was!

After a terrific struggle, plus a long pull and a strong pull, I managed to wriggle into a stiff-starched shirt. By dint of an inherent acrobatic disposition (my father was an accountant) I actually got my collar into

position, when suddenly I felt something icy-like trickling down my right leg. As I had got a bad cold I thought perhaps that it was blood. But it was worse than that—the little studs that I had studded with studded care had slipped out of the front of my shirt. So the melodrama began all over



again—and, oh! the stage manager's language!

At length I began to look as respectable as an Irishman in a dress suit can. By which time I had reached the tie stage.

Now, I ought to explain that I have three pet aversions—twelve-year old cousins, my banker and dress ties. And the last is the worst; for you can smack your cousins and clear off your overdraft, but nothing this side of the Pearly Gates (or the Eternal Cauldron, as the case may be) will make me an adept at tying a dress tie.

However, I did my best, which is no more than Napoleon or Atkinson, or the *Express* can do.

Mind you, I'm not exactly bragging about "my best." There are others who can do better—and others who buy ready-made ones. Mine was made of the stuff that mules are made of. It would persist in tickling my chin at one end and my watch chain at the other. I coaxed it to try the horizontal position, but it was obstinately unconventional.

I did not dare untie it and retie it: it would might have become worse. So I put the wife's silk handkerchief round my neck and taxied to the office of the Artist-Fellow.

... just like a sergeant-major. Only more so. His vocabulary was choice.



After he had finished, I asked him to pour his troubles into my sympathetic ears. So he started again . . . ! ! ? x x y ! j k * * ? ! ? ! (that's the finish of it—the rest was worse).

Let me describe him as I saw him. The trousers began two inches below the knee-caps and ended where his shirt began; the jacket nearly reached to his hips; the waist-coat revealed a chasm of white shirt, all the way down and about twelve inches in width; his collar and tie fitted perfectly; he had pale pink socks and a light green felt hat.



Poor fellow; I pitied him. He dared not walk. He could not move. He tried to sit down and—biff! bang!—two buttons and a seam went.

To my eternal shame I confess it: I wept—wept with uncontrollable laughter. To see that streak of human misery, lit up with the lurid flare of over-ripe Billingsgate, was enough to tickle the risible faculties of a statue or bring a giggle to the throat of Dean Inge.

There was nothing for it but to shed his borrowed togs and leave me to dine alone. I wrenched two muscles and sprained the biceps of my left ear in helping him off with his trousers; but when I saw his nice tie an idea and a fit of envy struck me.

"You can't waste a nice tie like that—lend it to me."

And this is a testimony to his utter demoralisation—he, whose second name is MacPherr-r-r-son, did so!

But better followed:

"You'll go straight home and do some drawings," I suggested gently; "and as you won't have the opportunity to waste your money on riotous living, I'll borrow a quid, if you —"

And he did!
Outside the Criterion we took an affection-



ate farewell of each other. He fell on my neck. I fell on his. Then we fell on each other's. And then the police fell on us.

"DEAR READERS,—I have just read an advance proof of this week's 'Low and High,' and want to say that it is as true as the curate's egg was good. I admit that as I worked that night I kept having visions of The Scribbler toasting everybody possible. But I will say this in self-defence: I never mistook Nelson's Column for my long-lost brother; I never tried to get a railway ticket out of a chocolate machine; I did not arrive at the office at 3 p.m. next day.

"Yours truly,
"THE ARTIST-FELLOW.
"P.S.—And it was only a ten-bob note!"

TRADE SHOW GUIDE

THE First Kinema Club Production, entitled

"THE CRIMSON CIRCLE,"

will be Trade shown in London and the provinces as follows:—

Thursday, October 5.—New Gallery, Regent Street, London, 11.15 a.m.

Thursday, October 5.—Stoll Tyne Theatre, Westgate Road, Newcastle-on-Tyne, 11.15 a.m.

Friday, October 6.—Gaiety Theatre, Peter Street, Manchester, 11.15 a.m.

Tuesday, October 10.—Prince of Wales' Picture House, Liverpool, 11 a.m.

Tuesday, October 10.—Scala Theatre, Leeds, 11 a.m.

Wednesday, October 11.—Tivoli, Norfolk Street, Sheffield, 11 a.m.

Wednesday, October 11.—Picture House, New Street, Birmingham, 11 a.m.

Thursday, October 12.—Cinema House, Benfield Street, Glasgow, 11 a.m.

Friday, October 13.—Picture House, Long Row, Nottingham, 11 a.m.

Tuesday, October 17.—Kinema Exchange (No. 1 Theatre), Cardiff, 12.15 p.m.

Wednesday, October 18.—Queen's Picture House, Peter Street, Bristol, 11.15 a.m.

THE only other British film to be Trade shown this week, other than the Club film, is Maurice Elvey's production, "RUNNING WATER,"

which is an adaption of A. E. W. Mason's novel.

Madge Stuart, Julian Royce and Lawford Davidson are the featured players.

TRADE SHOW: Tuesday, October 3, at the Alhambra Theatre, Leicester Square, at 11 a.m.

Continued from column 3.

they are such poor material that the money spent on them is like water spilt on the ground.

They are tedious, unamusing, badly acted, senselessly conceived, incompetently staged, poorly photographed, and with less plot than a revue.

Louie Freer, at times, suggests possibilities as a film comedienne, but she needs better material and better direction. Cecil Mannerling is quite good in "The Affected Detective," and could become a leading film comedy merchant if he gets a story behind him.

The supporting cast, with notable exceptions like Betty Farquhar and Madge Tree, give the impression that they have come straight from some kinema "school." If that were so, we could understand this waste of good celluloid.

HENRY WALTON



CHARACTER, COMEDY, FOREIGN TYPES.
The Hotel Waiter in the Club Film
"The Crimson Circle."
Phone: Gerr. 6279 or Kinema Club.

SCREEN VALUES

MEASURING UP THE WEEK'S PRODUCT

"Squibs Wins the Calcutta Sweep"

Welsh-Pearson—Directed by George Pearson—Starring Betty Balfour—Supported by Hugh E. Wright, Fred Groves, Bertram Burleigh, Ambrose Manning, Hal Martin, Annette Benson, Donald Searle, Mary Brough, Tom Morris and Sam Lewis—Scenario by Hugh E. Wright and George Pearson—Photography by Emile Lauste.

THE picture tends to drag in places, but otherwise little fault is to be found with it. The situations are well handled, the humour is spontaneous.

quite as many laughs as the star herself can make.

Fred Groves is natural as the policeman. Bertram Burleigh has been chosen to fill a difficult rôle, but one that offers much in the way of acting. This is undoubtedly Burleigh's best performance.

Annette Benson is good as the sister.

Mary Brough makes an appearance, but is only on the screen for a few minutes. Her work is indeed fine.

Hal Martin makes a fine detective, Donald Searle is good as the reporter. Ambrose Manning gives a first-class performance, while Sam Lewis and Tom Morris are both good in their respective rôles.

FROM ARTISTES TO EXHIBITORS

IT has been suggested in some quarters that the film artistes of this country—some of them starving; most of them in very adverse circumstances—should hold a Flag Day, or organise street collecting in order to relieve the distress in the profession. We have discovered a better plan: we have worked to help ourselves—"The Crimson Circle" is the result.

This is a good five-reel detective drama, produced solely by members of the profession for members of the profession. The capital outlay was subscribed by us, and will be returned to us with no additions nor with any special claims on the revenue derived from the picture. And now that we have done our bit to help ourselves, we appeal to the British Exhibitors to support us by booking the film. It cannot be a box-office failure because of all the circumstances attached to it. Even if it is not a super or a dazzling box-office attraction, we feel that the Exhibitors will not fail to back up the British film artistes.

George Pearson has handled this subject well, although Betty Balfour's dancing is slightly overdone. The scenes towards the end are intensely dramatic, and are very finely done.

Betty Balfour can still lay claim to being the leading comedienne of the British screen. In this film she well lives up to the reputation she earned in "Squibs."

Hugh E. Wright's work is responsible for

FRANK DUGUID

We deeply regret to announce the death of Frank Duguid, the well-known stage and screen actor. Fred Groves, Chairman of House Committee of which Frank was a member, writes as follows.—

I HAVE known Frank Duguid as clubman, actor, soldier, fellow committeeman and friend, and know how well he filled each one of these capacities. I remember when Frank came back from the war smashed and broken and *dumb*. He would carry on conversation by writing replies on a pad. But he managed to get humour even out of the pad.

Operation after operation did not prevent him remaining the cheery fellow and faithful friend.

Like many of us he did not find it easy to pick up his profession where war had him put it down, but at last came the chance. He became acting manager at the Criterion. Two months of comfort, and leering fate stepped in again. More illness—another operation, and Frank had left us. We shall miss you a lot kind, capable friend.

Frank's last committee meeting is closed—"No further business."

The scenario has been very well handled. George Pearson and Hugh E. Wright have done well here. The continuity flow smoothly.

Emile Lauste's photography is first-class throughout, lighting and other photographic details being beyond reproach.

Revue Comedies

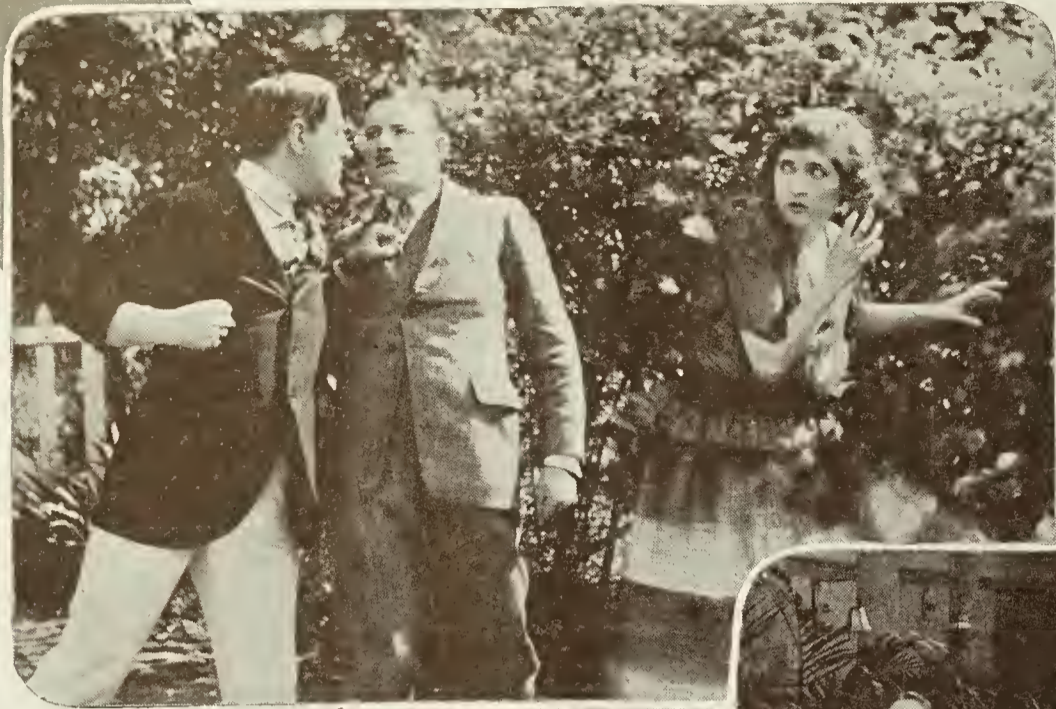
Rising Sun—Directed by Bert Haldane—Starring Louie Freer and Cecil Mannerling—Scenario by Susan Schofield—Photographed by Sydney Blyth.

SO far as two of these alleged comedies are concerned there appears to be no justification for their existence. "The Affected Detective," in which Cecil Mannerling plays a good comedy part, is certainly laughable in spots, but the other two, "Auntie's Wedding Presents" and "Eliza's Romeo," are hopeless.

These sort of films do infinite harm to the whole of the British film-producing industry;
Continued in column 1.



JOSE BROOKS, one of the Club Members in "THE CRIMSON CIRCLE,"
Address: KINEMA CLUB. Regent 2131.



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BIG NAMES IN A BIG FILM. — Top left: Rex Davis, Lawford Davidson and Madge Stuart. Oval: Madge Stuart. Top right: The Ballroom Scene. Bottom left: Rex Davis and Madge Stuart. Bottom right: Fred Groves, Col. Robert English, Olaf Hytten, Sydney Paxton, Victor McLaglen, Flora Le Breton, Rex Davis and Clifton Boyne.

"THE CRIMSON CIRCLE"
with
• THE FIRST REAL •
ALL-STARCAST ON RECORD



Top left : Colonel English, Eva Moore and Rex Davis. Top right : Mary Odette, Lawford Davidson and Madge Stuart. Oval : Eva Moore and Col. English. Bottom, left : Madge Stuart and Lawford Davidson. Bottom right : Arthur Walcott, Bertram Burleigh, Sydney Paxton, with Eric Albury in the background,

LIGHT COMEDY DRAMA

by ARTHUR BATTEN

I AM rather inclined to believe that there is no need to abolish the double-featured program as stated by F. Rupert Crew. He rather shortens the performance with his suggested program. Some picture theatres never have double-feature programs but this never makes any difference to the attendance.

Does this list appeal to our producers and directors?

- (1) Topical (1 reel).
- (2) Light Comedy Drama (4 reels).
- (3) Episode of a Serial (2 reels).
- (4) Interest or travel (1 reel).
- (5) Comedy (2 reels).
- (6) Drama (5 or 6 reels).

Some might say at once that this is what we are showing now. Yes, one week in six. The other five is shown a heavy drama in No. 2 place. And that's all the difference.

I think this would be far more appreciated every week, because it is not so much the length of the film as the variation that is required mostly. My comments on the above are:—

(1) Passed without comment.

(2) Here is the greatest difficulty. There is far too few of these films about. Companies should produce more of these pictures which would soon find a quick and ready exhibitor. A few examples: "The Pauper Millionaire," "Eliza Comes to Stay," "The Card," "Squibs."

(3) I find that F. Rupert Crew misses this item out altogether. Well, after all, they appeal to children, and plenty of them are found at evening performances. Then again they prove rather exciting, when one has just seen a lifeless drama; and again some of the serials are completed series every week.

(4) Passed without comment.

(5) I don't quite understand Mr. Crew's meaning of "slap-stick," but if he alludes to the ridiculous impossible comedies then he is wrong in saying that they are not



CLIFTON BOYNE
(as Derrick Yale)



MADGE STUART
(as Thalia Drummond)

wanted. For heaven's sake do not bar the comedies—the few we do see now. The sillier, the more impossible—and thus amusing—the comedy is, the better the people like it, because it is not meant to be taken seriously. A great fault is that our film companies take our kinemas far too serious. After all they are only a pleasure, to pass an hour or two away, and we want to laugh.

(6) Lastly is the drama. Well, one is already aware that there are too many of these films being produced, not only in England, but in every other film-producing country. Take, for instance, the drama mentioned, perhaps good, but its attraction lies in the natural colours. These Blacton's and Griffith's mighty spectacles and super productions are very good, but far too much exaggeration with displays. The public, I fear, will soon begin to realise that if a picture is well advertised, and displayed on 10,000 site boards, it is only just an ordinary but extravagant production.

Here, I agree, is where the short stuff is the stuff to give 'em. These spectacles and super productions are far too long, and then what are they? Merely ordinary pictures "stretched out." By cutting them they would be more successful. There are too many of these super productions and dramas, and yet the Trade is not improving. No drama should exceed six reels, and that only for spectacles and heavy types which should be few in number. Five reels would be more appropriate.

Well, then, what will this lead to? A good variety program and entertaining to suit everybody. A topical, a light comedy, a dare-devil, a travel, a "screamingly funny" comedy, and a drama.

The difficulty lies in the second item. It is harder to humour the public than to make them sad, and shed a tear—especially on the silver sheet.

Now let us see if film companies will produce more light comedy drama. Instead of, say, "The Glorious Adventure" and "Flowers of Passion" let us see more of "The Card," and "Squibs."

"BOOST BRITAIN"

by FLORENCE TURNER

I THINK that the subject of getting the British film into America is a difficult one for me to handle, as so many have dealt with it in a more than masterly manner. But I can say to my own personal knowledge that *British films have never had a fair trial in the States.*

In my own offices in New York City, during 1917-1918, I have heard men of the Trade repeatedly remark that they would not even sit through a British film to judge it. Truly a most unfair and ignorantly prejudiced opinion.

One may suppose that the end justifies the means, but it appears to me to be absolute folly to engage American artistes in order to sell the films in the States. Not only that we have British artistes fully capable of carrying star rôles with credit, but it is a weak attitude for the producers to adopt, and merely defeats its own purpose.

How is Great Britain to compel American attention regarding the excellence of its films and players if it must engage Americans for the chief rôles? The films, then, are a crawling apology for being British, and are neither fish, flesh, fowl nor good red herring. If the whole production is British, why must it depend upon an American star to get it over?

Surely the appearance of *one* American player cannot change the entire story, cast, technique and directing of a British picture!

If we're going to make *British* films, then, for the love of Mike, let's *make 'em* British. Not cater to the very opinion that we are struggling to overcome.

And right here I now see a splendid row of lifted eyebrows. Yes, I admit that the foregoing is a strong and surprising statement for an American to make—yea, I'm an American. But I did not come over here for one or two films at a fabulous salary and then tear back to America to spend it; or make ridiculous and steam-heated statements regarding "my deep and lasting devotion for England," and then rush away from it as soon as possible—and *remain away.*

For many years I have lived and worked and made my home in your very lovely country, and have a real and genuine love for it. It was the misfortune of war (and *that only*) that drove me away from it at the end of 1916. Never can I forget how wonderfully welcome I've been made here both by the public and by personal friends. Having two British grandfathers may account much for my British sentiments. I'm regretful of the fact that only two were allowed me. Being born in America was an affair over which I had no control.

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Where they are and what they are doing

Frank Zeitlin arrives back from America early next week.

Wyndham Standing is starring in "The Lion's Mouse," for Granger-Binger.

Nessie Blackford is to play for Walter West in "The Hornet's Nest."

J. Stuart Blackton is to direct another costume film of the early Elizabethan period.

Amy Verity is playing Ivy Tresmand's part in "The Lady of the Rose," at Daly's.

Sydney Seaward has been engaged by International Artists to play in "God's Prodigal."

Sunday Milsham is to play in "The Green Caravan" for Masters (Maitt and Myers booking).

Madge Tree has been engaged to play Margaret in "God's Prodigal," for International Artists.

Mrs. Royce has been engaged by Maitt and Myers for Master's new production, "The Green Caravan."

Lawford Davidson is appearing in one of the most important rôles in "Green Sea Island," for Ideal.

Donald Searle has now completed his contract with Quality in "The Cunninghames Economise."

Lottie Blackford has been engaged to play for Ideal in "The Harbour Lights," through Jay's Agency.

Harry Worth is back from Scotland, where he has been playing for Welsh-Pearson in "The Romany."

Doris Lytton is now turning her attention to film work again. Arrangements are in the hands of Frank Zeitlin.

Jack Phillips-Roberts has been engaged through Zeitlin to play in Sinclair Hills' Stoll production, "Petticoat Loose."

Laura Smithson has been playing her original part, that of Elizabeth, in "The Right to Strike," for British Supers.

Charles Ashton has been playing for B. and C. as Llewelyn in "The Last King of Wales," one of the new "Romance of History" series.

Marie Jay, who has just returned from a five years' dancing tour in America and Canada, has been playing for B. and C. (Zeitlin's booking).

Arthur Walcott having completed work in one of the B. and C. historical subjects, has now fixed up to play for Walter West in "The Hornet's Nest."

William Deltrie has completed his part for Welsh Pearson in "The Romany," and is now on exteriors with International Artists in "God's Prodigal."

Alec Hunter, having recently completed work in "Rob Roy," for Gaumont, has now joined the cast of the new Walls-Henson play "The Balance."

Muriel Gregory has been playing one of the five daughters in "Down and Out" for Punch Films.

Roy Byford has been engaged to play in "Mr. Garrick," a new play which opens in London shortly.

"THE CRIMSON CIRCLE"

AUTHOR: Edgar Wallace.

SCENARIST: Patrick L. Mannoek.

DIRECTOR: George Ridgwell.

ASSISTANT DIRECTOR: Harry Worth.

FLOOR SECRETARY: Lallie Forsyth.

CAMERAMEN: J. Rosenthal, Phil Ross and H. Kingston.

CAST: Madge Stuart, Eva Moore, Norma Whalley, Thelma Murray, Fred Groves, Clifton Boyne, Sidney Paxton, Rex Davis, Lawford Davidson, Flora Le Breton, Victor McLaglen, Joan Morgan, Olaf Hytten, Henry Vibart, Bertram Burleigh, Cyril Percival, Mary Odette, Jack Raymond, Douglas Payne, Gordon Hopkirk, Harold Cundall, Knighton Small, Eric Albury, C. Tilson Chowne, Henry Victor, Tony Fraser, Kate Gurney, Henry Walton.

Muriel Somerset has been playing for B. and C. in "Reign of Terror," "Mary Queen of Scots" and "Blood of the Kings."

Hetty Chapman, of the Old Gaiety fame, has recently completed work in "The Sporting Instinct" for Davidson and intends continuing with screen work.

Frank Canham is to photograph the new Evan-Phillips comedy.

Guy Newall is still working upon "Maid of the Silver Sea."

George Caliga, who has been in Paris for some time is now back in London.

Fatty Phillips is to play lead in "Fatty's Overtime" for Evan-Phillips Production.

Lottie Blackford has been engaged to play for Walter West in "The Hornet's Nest."

Bromley Davenport is with George Clark Productions in "Maid of the Silver Sea."

Athalie Davis is to play one of the leads in "Fatty's Overtime," the new Evan-Phillips production.

Cecil Morton York is playing the Squire for Water West in "The Hornet's Nest," this being Mr. York's fourth production in five and a half months.

Winifred Nelson has been playing for Progress as Annabelle in "Facing Fearful Odds," and is now engaged by Gaumont for a part in "The Scientist."

George Bishop has finished the part of Inspector Duer in "A Gamble With Hearts," and is now appearing as the butler in "The Green Caravan" (Maitt and Myers' Booking).

Kinchen Wood was responsible for the scenario of the new Davidson film which Arthur Rooke is now directing. During the last twelve months Mr. Wood has written sixteen scenarios, and is now open for commissions or a staff appointment.

RIDGWELL ON LOCATION



Showing George Ridgwell, with his assistant director, Harry Worth, and cameramen, J. Rosenthal rehearsing Madge Stuart and Rex Davis in a scene in "The Crimson Circle."

OUR PARLIAMENT

Readers discuss various matters and air various grievances

NOTE.—This is the new form that "Letters to the Editor" now take. Readers are invited to comment on the contributions.

The Society of Authors

Mr. Speaker.—I sympathise with George Keene's protest against brain-picking. It is a risk we run in all businesses, though in such cases as inventors and authors there do exist protective measures in the Patents Act and the Society of Authors.

Some four years ago I was connected with an attempt to form a League of Scenarists, but it was felt that such an organisation would be so small that it would be provocative and unpowerful. Surely the best procedure for scenarists would be to join the Society of Authors which already has a Kinema Committee.

The Society has agencies all over the world and is altogether a most powerful body. The Legal Department is invaluable to members, and often the Society finances legal actions on behalf of members. A large number of scenarists are already members.—ADRIAN BRUNEL.

Wisdom for Photo dramatists

Mr. Speaker.—Very much in accordance with the full common-sense advice and suggestions that you endeavour to sow in scenarists' and film-writers' field, and congratulating you therefrom, as well as for the increasing success of your wonderful little publication, allow me to transmit you a thought from the great Leo Tolstoy:—

"... To write a rhymed poem dealing with the times of Cleopatra, or paint a picture of Nero burning Rome, or compose a symphony in the manner of Brahms or Richard Strauss, or an opera like Wagner's is far easier than to tell a simple story without any unnecessary details, yet so that it should transmit the feelings of the narrator . . . which should convey an impression and be remembered by those who hear (or see) it.

"Art is our organ of human life, transmitting man's reasonable perception into feeling.

"Art should cause violence to be set aside."

And he was a thinker who devoted fifteen

years of his life to study and define what Art is. He was right.

Referring to W. Pothecary's suggestion in last week's Parliament, it would be an act of much appreciated benefit to scenarists and of valuable help if THE MOTION PICTURE STUDIO could publish lists of film-producing concerns abroad which could possibly prove certain buyers of their works, I warmly secundate him in his move, taking as a base the fact, that "if it is true that Art has not an exclusive nationality" and certain works being conceived here, "originally" by individuals whose names sound more or less strange to the national ear, and which therefore are met unfavourably by some of our over-zealous directors, works that none the less are gifted with touches of originality and international appeal, could possibly meet with better fate in other more kind adoptive lands.

Thanking you for this opportunity to reiterate my best wishes towards the complete success of all those concerned in the industry, and wishing for a change towards the improvement of the present situations, I beg to remain.—LAUGHS AND TEARS.

Blame for the Pictures

Mr. Speaker.—A father blames the pictures for his son's stealing. I think boys used to steal long before there were any kinemas.

If ever I am charged with bigamy I shall plead it was through reading about Solomon and his many wives, etc., in the Bible.—ROBSON PAIGE.

An Artiste in U.S.A.

MR. SPEAKER,—My impressions of affairs in general in America are as follow:—I have been interviewed by many Press representatives here, and my first question was to ask the state of the film business, and in every case I was informed that it is improving, although many have been out of work for months.

In this country, because there is no class distinction, the picture palaces, etc., are far more elaborate and more patronised by the public than the ordinary theatre. Every person in the street has his particular star at some picture-house or another. I strolled into the "Capitol," Broadway, on Friday, where the accommodation is 5,000, and not a seat vacant, although the picture, in my opinion, was third-rate.

I also called on Edward Small, where I met Francis Bushman. Small was of the opinion that picture production was on the

increase, but he thought it would be about another few months before anything serious was done: He also said there were several very good directors right in New York, who were anxious to get work. He thought that to relieve British trade there ought to be a transformation of directors, artistes, etc., but the difficult part was that British companies were so afraid to spend money—hence the results of our own industry.—BERT DARLEY.

Carpentier on the Film

Mr. Speaker,—I have received a number of inquiries as to the effect of the defeat of Georges Carpentier at Paris on his future as a film actor. I should like to say that I engaged Carpentier because I believed in his ability as a screen artiste. My faith was fully justified in his performance in "A Gipsy Cavalier," and in the reception of his work by the critics in this picture. Consequently, the result of the Paris fight on Sunday will not affect Carpentier's future work for me. I should emphasise here that in the advertising and publicity on the Carpentier film, the noted Frenchman has been featured as an actor, and not as a boxer.

If the result of the Paris fight means that Carpentier will leave the ring (though I cannot say that it does), this may prove a blessing in disguise; for then this very promising actor will be able to give all his time and thought to developing his career as the most fascinating male personality on the screen. I am looking forward with great pleasure to my future work with him.

Those who met Carpentier in London realised that his interest in boxing had materially diminished. His high sense of sportsmanship remained the same, and I felt that he was hurt by the criticism of his knock-out in the fight with Lewis, though the cinematograph record of that contest proved the legitimacy of the blow. This sensitiveness may have induced him to prolong the encounter in Paris, in view of the reports stating that he had the advantage during the early stages of the fight. It is not unlikely that he was at a great disadvantage through a weak thumb, which was broken in the fight with Dempsey, and really was the cause of his defeat at Jersey City. This injury was sustained in the second round when, with a smashing blow, he sent Dempsey against the ropes. From that point on, he was suffering such intense pain that he was hardly able to continue the fight.—J. STUART BLACKTON.

Scenarios Abroad

MR. SPEAKER,—I heartily second W. Pothecary's suggestion that a list of foreign producing firms and their addresses, be published in an issue of THE MOTION PICTURE STUDIO, especially Continental and producing firms in different parts of our Empire. The Continental firms run by Continental men, I have heard on very good authority, are most courteous. They not only acknowledge the receipt of the scenario by return, but they take every care of it, and if the play is not suitable to their requirements, they return it at an early date, giving the scenarist a chance to place it elsewhere, which is certainly a comfort.—MURIEL ALLEYNE.

SARA FRANCIS



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PULSE OF

COMPLETE LIST OF ALL THE BRITISH STUDIOS, TOGETHER WITH ADDRESSES, TELEPHONE NUMBERS,

Alliance Film Co.

STUDIO: St. Margaret's, Twickenham.

PHONE: Richmond 1945.

ROUTE: Bus 33a, 37. Trains from Waterloo to St. Margaret's. Fare: 1st, 2s. 0½d., 3rd, 1s. 0½d.; R.T., 1st 3s. 1d., 3rd 2s. 1d.

From Waterloo: A.m., every 10 minutes; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.

ADDRESS: 93-95, Wardour Street, W. 1.

PHONE: Gerrard 3210.

FILM: "Dialstone Lane."

DIRECTOR: Manning Haynes.

SCENARIST: Lydia Hayward.

CAMERAMAN: Frank Grainger.

STAGE: Casting.

Barkers.

ADDRESS: Ealing Green, London, W. 5.

PHONE: Ealing 211 and 1582.

STUDIO: Vacant.

B & C. Productions.

ADDRESS: Hoe St., Walthamstow.

PHONE: Walthamstow 364 and 712.

ROUTE: Bus 38. Tram S1 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.

From L.S.: A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.

Hoe Street to L.S.: A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

FILM: Historical Incidents.

DIRECTOR: George Ridgwell.

CAMERAMAN: A. W. Kingston

TYPE: One reelers.

STAGE: One a fortnight.

Baron Films.

ADDRESS: 95, St. Martin's Lane, W.C.2

British Famous Films.

ADDRESS: "Woodlands," High Road, Whetstone.

PHONE: Finchley 1297.

STUDIO Vacant.

British and Oriental.

ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.

PHONE: Streatham 2652.

STUDIO being used by Quality Films.

British Photoplays.

ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.

Not Working.

Brit. Productions.

ADDRESS: Selborne Road, Hove.

FILM: Historical Subjects.

DIRECTOR: Lieut. Daring.

CAMERAMAN: A. Kingston.

British Super Films.

ADDRESS: Worton Hall, Isleworth.

PHONE: Hounslow 212.

ROUTE: Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth.

Fare: 1st 1s. 0½d., 3rd 9d.;

R.T., 1st 1s. 9d., 3rd 1s. 6d.;

a.m., 7.51, 8.13, 8.21, 8.43, 8.51,

9.21, 9.51. Then same minutes

past each hour until 11.51 p.m.

Extra trains, 4.43, 5.13, 5.43,

6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33,

8.44, 9.3, 9.14, 9.33, 9.44, 10.14,

10.44. Same minutes past every

hour until 10.44, 11.14 p.m.

Extra trains 5.30, 6.0, 6.30.

FILM: "The Right to Strike."

DIRECTOR: Fred Paul.

CAMERAMAN: Sidney Blythe.

STAGE: Fifth week.

FILM: "Super production."

STAGE: Scheduled.

Daisy Productions.

FILM: "When a Prince Woos."

STAGE: Starting shortly.

Davidson

ADDRESS: Lea Bridge Road, E. 10.

PHONE: Walthamstow 634.

ROUTE: Bus Nos. 35 and 38.

Trams 81, 55, 57.

G.E.R. from Liverpool Street

to Lea Bridge Road. Fares:

1st 1s. 2d., 2nd 10½d., 3rd 7d.

R.T., 1st 1s. 9½d., 2nd 1s. 4d.,

3rd 10½d. A.m., 10.34; p.m.,

1.20, 3.5, 4.37, 6.27, 8.5.

Lea Bridge to Liverpool Street:

P.m., 1.4, 5.27, 5.54, 6.29, 7.7,

8.4, 8.57, 10.4.

FILM: Not Announced.

DIRECTOR: Arthur Rooke.

STAR: Henry Vibart.

CAMERAMAN: Leslie Eveliegh.

STAGE: Third week.

Evan-Phillips Film Production.

ADDRESS: 3, Wardour Street, W.1.

PHONE: Regent 3282.

F. P.-Lasky.

ADDRESS: Poole Street, Islington.

PHONE: Dalston 2770.

ROUTE: Bus 38a, to North Road,

and then tram No. 11.

STUDIO being used by Grahame

Cutts.

Gaumont.

STUDIO: Lime Grove, Shepherd's Bush, W.12.

PHONE: Hammersmith 2090-1-2.

ROUTE: Bus Nos. 12, 17, and train

from Shepherd's Bush Station

FILM: "The Scientist."

DIRECTOR: Capt. Calvert.

STAR: Marjorie Hume, David Haw-

thorne, H. R. Hignett and Frank

Dane.

CAMERAMAN: Basil Emmott.

SCENARIST: Alicia Ramsay.

STAGE: Fifth week.

Glen Film Productions.

ADDRESS: 20, Lisle Street, W.C.

STUDIO: "Belgrave," Marine

Terrace, Aberystwyth.

Not working.

George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.

PHONE: Museum 3012.

FILM: "Maid of the Silver Sea."

DIRECTOR: Guy Newall.

STAR: Ivy Duke.

CAMERAMAN: Hal Young.

STAGE: Fourth week.

Grahame Wilcox Productions.

ADDRESS: Poole Street, Islington.

PHONE: Dalston 2770.

ROUTE: Bus 38a, to North Road,

then tram No. 11.

FILM: "Paddy the Next Best

Thing."

DIRECTOR: Grahame Cutts.

STAR: Mae Marsh.

CAMERAMAN: John Parker.

SCENARIST: Elliot Stannard.

STAGE: Second week.

Cranger-Binger.

ADDRESS: 191, Wardour St., W. 1.

PHONE: Gerrard 1081 and 1728.

STUDIOS: Haarlem, Holland.

FILM: "The Lion's Mouse."

DIRECTOR: Osear Apfel.

STAR: Wyndham Standing.

STAGE: Scheduled.

Granville Productions.

ADDRESS: Windsor Studios, Brom-

ley Road, Catford.

PHONE: Lee Green 948.

FILM: "Shifting Sands."

DIRECTOR: Fred Granville.

STARRING: Peggy Hyland.

CAMERAMAN: Walter Blakely.

TYPE: Five reel drama.

STAGE: Cutting and Assembling.

FILM: "Hennessey of Moresby."

STAGE: Starting shortly.

Hardy.

ADDRESS: 13, Gerrard St., W.1.

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PHONE: Croydon 921 and 2084.

Not working.

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7.0, 7.20, 8.20, 8.55, 9.20, 10.20,

11.34.

From Walton: A.m. 7.59, 8.29,

8.41, 8.56, 9.9, 9.46, 10.10, 11.10,

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FILM: "The World of Wonderful Reality."

DIRECTOR: Henry Edwards.
CAMERAMAN: Gaston Quiribet.
STAGE: Nearing completion.

FILM: "Pipes of Pan."
DIRECTOR: Cecil Hepworth.
STAGE: Nearing completion.

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From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.7, 3.56, 4.37, 5.29, 6.21, 6.25, 7.36, 8.49, 10.14, 10.56.

STUDIO MANAGER: F. A. Kendrick.

ART DIRECTOR: J. T. Garside.

FILM: "Green Sea Island."

DIRECTOR: Thomas Bentley.

STARS: Flora Le Breton and Clive Brook and Lawford Davidson.

STAGE: Third week.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.

FILM: "Harbour Lights."
DIRECTOR: Tom Terriss.
STAR: Tom Moore.
CAMERAMAN: W. Shenton.
STAGE: Third week.

International Artists.

ADDRESS: 52, Shaftesbury Av. W.1.

FILM: "Desert Sand."

DIRECTOR: Bert Wynne.

STARS: Doris Eaton, Walter Tennyson and Warwick Ward.

CAMERAMAN: W. Howse.

STAGE: Assembling.

FILM: "God's Prodigal."
DIRECTOR: Ed. Jose.

CAMERAMAN: C. McDowell.
STAGE: Casting.

Isle of Man Films.

ADDRESS: The Manx Studios, Isle of Man.
Not working.

Masters.

ADDRESS: Weir House, Broom Road, Teddington.
PHONE: Kingston 1617.

ROUTE: From Waterloo to Teddington. Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo, a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m. Bus 27.

FILM: "Sporting Subjects."
DIRECTORS: H. B. Parkinson, Edwin J. Collins and George Wynne and Challis Sanderson

CAMERAMAN: Theo. Thumwood.

TYPE: One reelers.

STAGE: Two a week.

FILM: "A Gamble with Hearts."

DIRECTOR: H. B. Parkinson.

STARS: Valia, Madge Stuart, Milton Rosmer.

CAMERAMAN: Theodore Thumwood.

STAGE: Third week.

FILM: "The Green Caravan."
DIRECTOR: E. J. Collins.
STAR: Catherine Calvert.
STAGE: Casting.

Minerva Films.

ADDRESS: 110, Victoria St., S.W.1.

PHONE: Victoria 7545.

Not working.

Progress Film Co.

ADDRESS: Shoreham-on-Sea.

PHONE: Shoreham 19.

FILM: "Rogues of the Turf."

DIRECTOR: Wilfred Noy

STAGE: Completed.

FILM: "Facing Fearful Odds."
DIRECTOR: Wilfred Noy.
STAR: Mavis Clare.
CAMERAMAN: Stanley Mumford.
STAGE: Fourth week.

Quality Films.

ADDRESS: B. P. Studios, Clapham Park.

PHONE: Streatham 2652.

FILM: One reelers.

DIRECTOR: George A. Cooper.

STUDIO MANAGER: S. Folker

CAMERAMAN: R. Terreaneau.

STAGE: One a week.

Faleigh King Productions.

ADDRESS: Watcombe Hall, Torquay.

STUDIO: Vacant.

Regulus Films.

ADDRESS: 48, Carnaby Street, Regent Street, W.1.

Not working.

Seal Productions.

ADDRESS: 171, Wardour Street.
PHONE: Regent 4329.

Not working.

Screenplays.

ADDRESS: Cranmer Court, Clapham

PHONE: Brixton 2956.

ROUTE: Bus Nos. 5, 32, 67, 80, 88.

Trams 2, 4, 6, 8.

Not working.

Stoll

ADDRESS: Temple Road, Cricklewood.

PHONE: Willesden 3293.

ROUTE: Bus No. 16.

STUDIO MANAGER: J. Grossman

FILM: "The Prodigal Son."

DIRECTOR: A. E. Coleby.

STARS: Henry Victor, Stewart

Rome and Edith Bishop.

CAMERAMAN: D. P. Cooper.

STAGE: Ninth week.

FILM: "Petticoat Loose."

DIRECTOR: Sinclair Hill.

STARS: Dorinca Shirley and Lionelle

Howard.

STAGE: Fourth week.

FILM: "Top of the World."

DIRECTOR: Maurice Elvey.

CAMERAMAN: Jack Cox.

STAGE: Scheduled.

J. Stuart Blackton.

ADDRESS: Bush House, Aldwych.

PHONE: Central 1935.

FILM: Not Announced.

DIRECTOR: J. Stuart Blackton.

Torquay & Paignton Photoplays

ADDRESS: Public Hall, Paignton

Not working.

Union Films.

ADDRESS: Strand Street, Liverpool.

PHONE: Central (Liverpool) 325.

Not working.

Walker-Boyd Sunshine Productions.

FILM: "There and Back."

DIRECTOR: Martin Walker.

STAGE: Scheduled.

Walter West Productions.

ADDRESS: Princes Studios, Kew

Bridge.

PHONE: Chiswick 574.

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Kew Bridge to Broad Street: A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Hornet's Nest."

DIRECTOR: Walter West.

STARS: Violet Hopson, Florence

Turner and James Knight.

STAGE: Second week.

Welsh Pearson.

ADDRESS: 41-45, Craven Park,

Harlesden, N.W. 10.

PHONE: Willesden 2862.

ROUTE: Bus No. 18.

FILM: "The Romany."

STAR: Victor McLaglen.

DIRECTOR: Martin Thornton

CAMERAMAN: Percy Strong.

STAGE: Seventh week

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Vol. 2—No. 69.

Saturday, September 30, '1922.

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- BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
- CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
- CAREW, JAMES, 15 Burleigh Mansion, Charing Cross Road, W.C.2. Gerrard 3504
- CHESNEY, ELIZABETH: c/o Miss Morris, 25, Clevedon Gardens, W.2 (Flat 4). Padd. 5844.
- D'ESTERRE, C. A., 13, Fawcett Street, Redcliffe Gardens, S.W.10. 'Phone: Kensington 4003.
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 - PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.
 - PAXTON, SYDNEY: 28, Bedford Place, Russell Square, W.C.
 - RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.
 - RAYNER, MINNIE: Kingwater Cottage, Church Walk, Thames Ditton.
 - ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.
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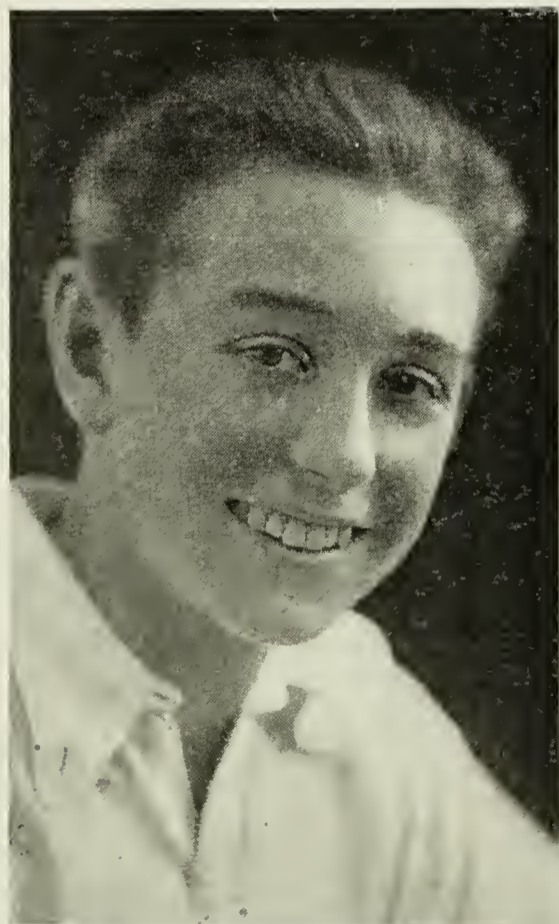
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Oct. 14, 1922

Selfless Efforts.

THERE is no better barometer of the film industry than the Kinema Club. The varying movements of the former are immediately reflected in No. 9, Gt. Newport Street. And at the moment there is a steady upward movement being recorded at the Club, which means that there is also improvement in the whole industry. This advance at the Club is in a large measure due to the selfless efforts of an enthusiastic band of workers whose labours in the various departments of Club activities are at once a credit and an example to the whole industry. No one is foolish enough to wish to pretend that the Club organisation is perfect or desire to avoid facing any ugly truths that may have to be reckoned with; but, on the other hand, no one is foolish enough to expect any trade organisation to be flawless.

More Americanisation.

THERE is no sense in being fatuously patriotic with narrow and parochial ideas; and in the past this journal, while standing alone as solely devoted to British films, has never tried to triumph by kicking the opponent's films. We do not agree with the policy of decrying American films simply because they are American. The only way for British films to beat the Americans is by superior merit. But now we have occasion to draw attention to two phases of the American invasion that should not be tolerated by this country. The first—the Talmadge publicity stunt—we deal with elsewhere. The other is a matter of real national importance and centres on an American film, "When Knighthood Was In Flower," which is being shown at the Scala Theatre in London.

Grotesque Caricatures.

FIRST of all, this is a film that ought never to have been made in America; stories of Britain's historic past should be the speciality of British studios. This is proved by the film, which is the American idea of British loyalty. From first to last it is a hideously grotesque caricature—an unintentional burlesque, which only provokes amusement at the abject ignorance of British life and customs exhibited by the Americans. We are shown a King of England doing a new kind of fox-trot in his Court with a Lady-in-Waiting and in the presence of his Queen, all his Courtiers, the Ambassadors and Ministers. We are shown the King's

sister bare-backed and bare-armed, sitting up in bed waving a bare leg at the King and his Courtiers. We are shown the King as a clown. We are shown the King's sisters doing musical comedy stuff in a public-house bar. All this and much more in the name of history!

Insult and Injury.

"WHEN Knighthood Was In Flower" is the biggest insult the American film industry could offer this country—an insult to our national intelligence. And to help get it over on the British public its sponsors announced that the first week's takings at the Scala would be handed over to the Hospital Fund. So the subtle anti-British propaganda was cloaked with hypocritical charity. That is not all. This

Some weeks ago we conceived it our duty to criticise the administration of the Club, and this displeased the Executive Council who inferred that as members of the Council we should not do this. In order to leave our hands free to help the Club in whatever way we think best we resigned from the Council. Since writing the references to the Club found in another column, we have been notified that the Council has resolved that the MOTION PICTURE STUDIO is no longer the Official Organ of the Club.

film got the worst Press possible for it to get. But the American system of publicity knows no scruples. A large advertisement appeared in the *Evening News* which purported to give "What the critics say about a wonderful film." We give two of these quotations to prove the lack of morals that Americans can be guilty of and the deliberate distortion in which they can indulge.

Deliberate Distortion.

AN extract from the *Referee* is given thusly:—"I wonder if Mr. Belloc has yet visited the New Scala, and if he has, what was his opinion of the chapter of 'English History' which is unfolded upon the silver sheet of that very beautiful playhouse? If he has already been he probably behaved just as I did; if his visit is still to come, he will even more probably follow along the path I traced." But this is really a distortion of the critic's statement. In saying that Mr.

Belloc would have acted as he acted the critic continued, "I seethed with indignation," until he concluded that the film was the greatest joke ever, after which he "chuckled with delight at the antics of a very modern girl of musical comedy type masquerading as a Tudor maiden—and a Princess Royal to boot—poking a portly fancy-costumed figure in the ribs, duelling in a pot-house, chucking (this is the correct word for the movement) rolls of velvet at the head of her Queen sister-in-law, gnawing the leg of a chicken well dipped in gravy, sticking a shapely leg from out of her bed-clothes . . . in short, behaving as all the bad girls of all the families rolled into one."

What the Critics Said.

THEN that capable critic, E. A. Baughan, of the *Sunday Chronicle* is quoted as saying:—"When Knighthood Was In Flower' is really closer to history than any of Shakespeare's plays, or, to take modern instances, than Wills's 'Charles I.' and Drinkwater's 'Mary Stuart,'" but carefully omitted the words that immediately followed, which were: "yet it is infinitely falser to history." The *Sunday Pictorial* says that "it is like a vulgarised chapter from a Comic History of England." The *Daily Mail* speaks of it as "a confused mixture of tomfoolery and syncopated history."

An Unpatriotic Government.

OUR point in thus dwelling on this film is to register a strong protest against such grotesque caricatures of British history being allowed into the country, while the British industry, which could turn out genuine historic films, is boycotted by the Government and by the financial world. This particular film is taken very seriously in America. "The Germans," says the *American Morning Telegraph*, "who have boasted of giving us the most artistic historical dramas on the screen, can no longer keep that boast . . . it (the film) is both entertaining and educating." That is the sinister aspect. The Americans are out to "educate" the world in the American version of the History of England. It seeks to prove that this country is not capable of filming its own history. It is an evidence of the fact that the Americans are out to Americanise the world with their films. Meanwhile no help or encouragement is given the British film industry either by the State or the Stock Exchange to counteract this baneful influence.

NORMA TALMADGE PROTEGEEES

Huge American Publicity Stunt that Harms the British Industry.

SOME few months ago Mary Pickford and Douglas Fairbanks came over here and worked a huge publicity stunt in such an indelicate manner that the whole of Fleet Street has been somewhat antagonistic to American film stars' visits ever since. But now the *Daily Sketch* has tied up with Norma Talmadge's Press agent on a publicity stunt.

Either Miss Talmadge, her Press agent or the *Daily Sketch* has started a competition the object of which is to find "a real British screen star." The inference, of course, is that this country has no real screen stars—whether this is so or not we do not need an American to come over here to teach us how to find stars. Nor do we like the American stunt way of finding stars, which is to run an open competition especially directed by its phraseology to the factory girls, shop assistants and typists of this country, inviting them to aspire to screen-acting, and promising them that one of their number would be selected as "the British Screen Queen."

This (more or less) fortunate young lady will leave her bench at the workshop and have £200,000 spent on her. At least, that is the argument with which the Talmadge stuntists entice otherwise sensible girls to enter a world for which they are not fitted either by training, birth or breeding. And this "Screen Queen" will be taken to Paris and rigged out in the most costly gowns going—"utterly regardless."

Then she will be brought back to England and star in a series of British films . . . ?

Oh, dear no! Nothing of the Kind. This "British Screen Queen" is to make no British films, but be taken back to America to work in the Talmadge studio!

That is how "British" stars are discovered by Americans.

Let us see how the stunt has worked. According to the *Daily Sketch*—(and we believe it)—thousands of would-be screen stars have sent in their photographs. In the majority of cases they come from members of the working class with little or no screen possibilities, but with plenty of screen-fever—the sort of fever that will eventually make bogus kinema schools more prevalent than ever. They come from the class of screen-struck who write this kind of letter (actually sent to the *Daily Sketch*):—

"I think you will see I am the girl for this wonderful opportunity. I have taken prize upon prize for singing and dancing, but have always longed for film life.

"I have travelled England; I know a rare lot about the world, so it would not come strange to me. I can drive a horse, or pair of horses, and make just as good a boy as girl—in fact, I can take off anybody and do anything.

"The more daring the better I like it.

"I am only a working girl, and hope I am the lucky one."

Already the number of victims of the stunt is so great that 20 large committees are at work in all parts of the country. These committees include mayors, aldermen, bailies, members of city councils, doctors, clergymen, M.P.s, Viola Compton, of the Nottingham Repertory Theatre, Mrs. Philip Snowdon, and—George Robey. These ladies and gentlemen are the experts who will help Norma find the star!

Last week we were present at the film-tests of six of the picked girls. And we felt really

sorry for them. The Topical Budget also exclusively filmed them. A less likely bevy of "Screen Queens" we have never seen. One poor girl was nearly shot with her grease-paint on so thick that her face was glowing and shining under the lights. If this is the type of girl that Miss Talmadge is encouraging to have film hopes, then we consider that she is acting very unwisely to the industry and unkindly to the girl.

In a recent issue we strongly protested against this stunt on two grounds: its eventual result would be to flood the bogus kinema schools with hopeful victims, and also because while there are talented and experienced screen actresses literally starving in this country it is in very bad taste for Miss Talmadge to talk of finding a "British screen star" in the humbler walks of life. We said this:—

"In no other country is sincere patriotism at such a low ebb as this where British artistes are allowed to starve (*literally*) while an American can work a Press stunt at their expense. Norma Talmadge's stunt is a competition for finding 'a British screen star' from behind the counters or in the offices, laundries and factories of this country and spend (*vide* the *Daily Sketch*) £200,000 on her—in America. Already thousands of hopeless screen aspirants have applied for the 'job'—only one can be successful; but the rest will have the fires of screen ambition awakened in them to such an extent that the hopelessly overcrowded film profession will be invaded by thousands of incompetents. And—such is British apathy—no one, outside this journal, has raised a voice of protest. If Miss Talmadge wants to spend £200,000 on 'a British screen star' we can give her the names of dozens to whom a minute fraction of that sum would be a god-send. Let us see exactly how sincere Miss Talmadge is—we make her the offer: if she will spend a tenth of that sum on helping British screen stars we will submit a real scheme to her. *We await her reply.*"

We drew the attention of Miss Talmadge to this, and in reply received the following letter from a Mr. Phillipson, of the Sales Department of the Associated First National Pictures, Ltd.:—

"I am in receipt of your letter of the 3rd, and must thank you for offering to place your columns at the disposal of Norma Talmadge should she see fit to reply to your article appearing in THE MOTION PICTURE STUDIO of September 30.

"At the same time, in my opinion, the article is of such a crude nature that it really is not worth while placing before Miss Talmadge. As far as we and Miss Talmadge are concerned, the matter will remain where it is."

The fact that our article was "of such a crude nature" does not worry us in the least. It is the usual American method. But what we do admire is the beautifully autocratic way in which this gentleman sees to it that Miss Talmadge is not allowed to mind her own business. "As far as we and Miss Talmadge are concerned the matter will remain where it is." The point of this remark is contained in the fact that *at the moment this was written Miss Talmadge was in Russia.*

(Since writing the foregoing, we have received a letter from the Editor of the *Daily Sketch*, which we print on page 7.)

We are coming to the conclusion that Miss Talmadge's name is being used by her commercial people as a peg to hang this publicity stunt on and that *this is for her latest film, "Smilin' Through."*

In the first place, this stunt was started just as "Smilin' Through" was due for release. Also on numerous occasions references have been made in the *Daily Sketch* to this particular film, and exhibitors have associated this competition with that film, at their theatres. And, further, David Howells, who (according to the *Daily Sketch*) arrived in London "specially to prepare for the welcome America will give the girl eventually chosen," is head of the Associated First National Pictures, Ltd., which firm is responsible for putting out "Smilin' Through." This may also explain why the Sales Manager and not the Publicity Chief wrote the above letter.

Therefore, it is safe to assume that both "Smilin' Through" and Norma Talmadge are getting cheap publicity at the expense of experienced British film artistes. But the *Daily Sketch* is also doing itself well, too. It is issuing special numbers based on this competition, and this sort of circulation boost is printed in the paper:—"To keep in touch with the development of the competition plans, read your *Daily Sketch* day by day. . . ." It is illuminative to note that the Topical Gazette, which exclusively filmed the competitors, and the *Daily Sketch* both belong to Sir Edward Hulton.

Our protest, then, is directed against Norma Talmadge, the Associated First National, and the *Daily Sketch*. Between these three forces the studios of this country will be flooded by a small army of the screen-struck, while real British artistes are hard pushed to it to find enough work to pay their lodgings. But we feel very strongly that Miss Talmadge may not be so much to blame as may appear on the surface. It is to her that we appeal. Will she direct her efforts to assisting the British artistes? We conclude this work by printing an extract from the *Encore* on this matter:—"THE MOTION PICTURE STUDIO is asserting its rights as the film artistes' paper by a tirade against the *Sketch* campaign for a British star to be trained by Norma Talmadge. In most part, its statements are correct, but no one can prevent an actress from obtaining her publicity in the best way she thinks fit, as long as she pays for it, and it is to be presumed that these columns of praise of Norma's efforts to find a British star are paid for. It is to be deplored, however, that the *Sketch* representatives cannot visit the Kinema Club and the film agencies in Wardour Street and see for themselves how many recognised film artistes are practically starving, without much chance of doing anything else during the winter. Surely it would be easier and more practical for the promoters of this scheme to adopt some of these sterling actresses who already have an almost complete knowledge of acting before the camera than to select Miss A., who is a Lyons' waitress, or Miss B., who is a dexterous counter lady in a drapery stores. No, Norma and Mr. Schenk, the publicity gained by this scheme will not outweigh the bad feeling you are engendering in the trade and profession."

The suggestion that Miss Talmadge is paying for the publicity stunt is rather interesting. But we hardly think so.

High Lights

Intimate Studio Gossip

Many happy returns of the day to Eille Norwood, who celebrated the anniversary of his birthday on October 11. May he live to see many more.

It appears that the Victoria Cinema College is being formed into a private company. It was registered on October 3, with a capital of £300 in £1 shares, to acquire the business of the Victoria Cinema College and Studios at Rathbone Place, W.1. The first directors are E. Godal and F. Davy, with the former as permanent managing director subject to holding 500 shares.

Congratulations to Norman MacDonald, who was presented by his wife with a bonnie bouncing boy on Wednesday morning. The embryo director weighed 9½ lb., and his proud father says he is worth much more than that weight in gold. Both mother and child are doing well.

Just at the moment the laurel wreath is placed at the feet of Nora Swinburne, who has created a record for hard work by playing Saul Ogden in "The Bat," at St. James's, and juvenile lead in "The Hornet's Nest" for Walter West. As the film is being made at Shoreham Nora is doing a daily journey of 122 miles and working 20 hours a day. She catches the last train from Victoria to Brighton and motors thence to Shoreham, getting to bed at 2.30 in the morning. At 6.30 she is up, and at 7.30 working in the studio. It means having breakfast in her make-up and working at the studio until 1 o'clock. A hasty lunch and then before the camera until 5 o'clock, car to Brighton and train to the theatre. Even the American hustlers can't beat Nora.

After having played the part of the good heroine in a number of films, Madge Stuart has now become a burglar. In "God's Prodigal" she leads the hero from the straight and narrow path and persuades him to commit burglaries with her. To be quite sure that her costume and interpretation of the part should be correct Miss Stuart consulted a Scotland Yard official, and asked his advice on how she should dress. To prove that the popular impression of a lady-burglar is incorrect, Miss Stuart says that the official admitted that women who take

to burglary are usually of the innocent-looking, attractive type. "They are what we term 'wheelers,'" continued the official, "and it is frequently their sheer innocence of expression and

JUST TO HAND

From the Editor of the *Daily Sketch*.

Dear Sir,—I have been requested by Miss Talmadge to reply for her to your letter of October 3rd, in which you kindly propose to print any reply Miss Talmadge may make to the rather curious attitude taken by the "Motion Picture Studio" on the contest being conducted by the "Daily Sketch."

Miss Talmadge wishes me to say that she will write for you a complete reply provided you will forward to me your agreement to either run her reply exactly as it is written or not at all. Upon receipt of this I will forward to you for her the statement she is about to send me.

Please understand I am merely communicating Miss Talmadge's message to you and am in no way interested other than as the personal friend of the lovely Mrs. Schenk.—H. L. GATES (Editor).

The Editor of the *Daily Sketch* has our assurance that Miss Talmadge's letter will be printed without altering even a comma.

action which makes us first suspect them." Madge is wondering whether he was paying her a compliment or otherwise.

Adrian Brunel wrote me on Tuesday thusly: "I am off to Venice tomorrow morning, and I only wish you would come and take the picture for me. Theoretically, the life of a director is an enchanting holiday, but actually it is a long succession of homeopathic doses of lunacy. That is why the MOTION PICTURE STUDIO finds me always grinning."

From Torquay, where he is holiday making, Felix Norman writes to tell me that he is having a good time, and getting ready for the hard work that awaits him in connection with the next Blackton production, "The Virginia Queen." This title was chosen by Mr. Blackton nearly two years ago, when he was first considering making a production based on his favourite theme, the private character of Queen Elizabeth. Lady Diana Manners will play the title rôle. Robert Dudley, Earl of Leicester, will be played by

Carlyle Blackwell, engaged specially from America. The period of the play includes the last years of Queen Mary Tudor's life, when Elizabeth was Princess, and extends into the first few years of her reign.

There will be nearly 400 costumes, accurately designed and selected by Paula H. Blackton, and approved by the eminent historian, Harry Pirie Gordon, who has been engaged to make historical research and has collaborated with Mr. Blackton in the writing of the film story. The costumes of the principals will be executed by Jefferson Arthur (Peake Scarab), who has recently costumed the Beecham opera "The Merchant of Venice" so successfully, and designed many of the special costumes for the Cochran enterprises. Several hundred mounted pikemen in half-armor of the period will be used, and Mrs. Blackton aims to make this picture the most magnificently and accurately costumed film ever produced.

One of the best-attended British Trade shows yet will be "The Call of the East," the Bert Wynne production which will be screened at the Shaftesbury Pavilion on Tuesday, October 24. Particular interest attaches to this, as it proves that this country is quite as well placed as America for locations. "The Call of the East" has an Oriental setting, and, rather than build unconvincing desert sets in the studio, Bert Wynne decided to take his principals to Egypt and get the actual backgrounds. The film is noteworthy for its excellent desert and other Oriental scenes, and should be a brilliant testimony to the facilities that are close at hand for British directors.

In the new film, "The Lion's Mouse," in which Wyndham Standing has just finished playing the leading part, some of the scenes are set in Russia. To make these, Standing journeyed to Petrograd, where he had some very thrilling adventures. He declares that in certain quarters of the city the distress amongst the people is heart-rending.

Megaphone

CAMERAMEN'S SECTION

News and Views

and

Record of Activities of Kine-Cameramen

WHAT'S WRONG WITH THE K.C.S.?

S*SOMETHING must be done.* Everyone is agreed upon that point. Some say that the Kine-Cameramen's Society is all wrong, and some see a few good points in it and others are quite pleased with the manner in which it does its business. Undoubtedly there is something wrong with the Society and the sooner that everyone is agreed upon that point the better, for then something can be done to right the wrong and to put the Society on a better footing.

Attempts have been made and in most cases have failed. A few weeks ago things seemed to be looking up when the meetings were well attended and members showed more interest in the Society's work. But things are as bad as ever again, and this state of affairs is likely to continue until something is done.

What is to be done? That is not for us to say; it is a matter that should be dealt with by the members. It is one thing to go around grumbling at the Society, and another to put everything right with it. Yet members seem to prefer to go and voice their grievances outside the meetings rather than to stand up and boldly declare them before the members.

Lately, even the special efforts on behalf of the members have been neglected. Dinners, dances and outings are not given proper support. Meetings are not properly attended. On both the social and business sides members are neglecting the Society. Why? No one can tell because the members themselves will not tell, but will only grumble and grouse and expect other men to put things right.

The Society has lasted longer than many other Trade bodies. It has done a great deal of good, and it would certainly be a pity to have it go out of existence now. Yet it would do so if it were not for the efforts of a few of its loyal members, who still manage to carry on and hold it together.

One of the greatest obstacles the Society is up against is the apathy displayed towards its work and welfare by most of the members. Until members display a livelier interest in the K.C.S., it will always be wrong.

CAMERAMEN AT PLAY

THE presentation of prizes won at the recently held Cameramen's Outing took place on Saturday last. Arrangements had been made with the Pathé Social Club for a number of the Kine-Cameramen's Society to be present at the Pathé Dance, which was held at Australia House, and for prizes to be presented there during the evening. Excellent arrangements were made for entertaining the cameramen, and during the evening a picture was projected showing the Cameramen's Outing.

The following prizes were given, Mrs. Henry Saunders being called upon to present them:—Jack Cotter won the first prize for the Kine-Cameramen's Race Championship, the second being awarded to A. Arch. The Film Rewinding Race first prize was awarded to J. Hodgson, while Kenneth Gordon carried off the second. The 100 yards Members' Handicap was won by Bert Ford, and the second was A. Arch. Miss S. Reuss and Kenneth Gordon were awarded the two firsts for the three-legged Race, while Mr. and Mrs. Henry Saunders were second. The Lady Visitors' Race was won by Miss Gibbs, and for the Gentlemen Visitors' Race J. Jones was awarded

first prize. Stanley Rodwell secured the first prize for the Gentlemen's Open Race.

The president of the Society—Henry Saunders—on behalf of the members, thanked the Pathé Social Club for the excellent way in which it had entertained the cameramen present.

Dancing went on until a very late hour, and during the evening Henry Saunders acted as M.C. S. Strahler, Kenneth Gordon and Bert Ford were among the few non-dancing members of the Society who were taken in hand by some of the ladies present, and before the evening was finished were well on the way to becoming efficient dancers.

When the hour arrived for Henry Saunders to catch his last train Kenneth Gordon took over the duties of M.C. and conducted matters until the hour arrived for the dance to finish.

Everyone present agreed that it was a most enjoyable evening, and thanks is due to those who arranged it for the excellent manner in which everything was carried through.

CAMERAMEN AT WORK

P*RACTICALLY* every week now the Pathé Gazette is carrying pictures taken by Tommy Scales. Scales, it will be remembered, left England some time back on board H.M.S. *Hood*, and is photographing incidents in that ship's tour of the Pacific. Already some shots of the Crossing the Line ceremony aboard the ship and pictures of battleships of the world's navies in Rio de Janeiro have been included in the Gazette.

Topical Budget cameramen are having the job of filming the *Daily Sketch* Norma Talmadge Beauties, and giving them their first screen tests. These pictures are to be included in the Budget each week.

Pathé's men were on the job at the fight on Thursday last, and are said to have secured some excellent shots of the various matches. At the time of writing the film had not been shown, so that I have had no opportunity of verifying these statements.

Jack Cotter's young brother is in charge of the projection department at Australia House. I was introduced to him on Saturday last during the dance, when myself and a few other people found it necessary to have a look over the projection department. He has recently returned from Australia, and is now attending to the showing of films dealing with Australia and Australian life, which are being shown at the Kinema in Australia House.

Both the Topical Budget and Pathé excellent "stuff" of the trouble in the East. It will be remembered that a week or two back Topical showed some wonderful pictures of the actual fighting between the Greeks and the Turks. It was generally agreed that this subject was one of the most sensational war topicals ever shown. Pathé Gazette has some very fine shots of the burning of Smyrna included in its number which was released last Thursday. We are shown the burning buildings in the background with the crowds of refugees running along the quays to get the safety afforded them on the boats lying in harbour.

J. Serrader, a South American, has arrived in London, and is said to have brought with him a remarkable new camera which has many merits. Particularly in the matter of lens, this camera is said to be something new, and I am looking forward to a demonstration of it at some time in the near future.

Where they are and— —what they are doing

Jack Dorrington has been playing for Stoll.

Denison Clift is to direct "Out to Win" for Ideal.

Miriam Murray has been working in "The Scientist" for Gaumont.

Walter Tennyson is to play for J. Stuart Blackton in "The Virgin Queen."

Sinclair Hill is cutting and editing his new Stoll film, "Petticoat Loose."

T. Canning is to play for J. Stuart Blackton in "The Virgin Queen."

Gordon Hopkirk has been playing in "The Last Crusade" for B. and C.

Norma Whalley is playing in "The Virgin Queen" as the Countess of Lennox.

Yazikova is to play in the Atlas Bioeraft production, "The Man Without Desire."

Douglas Munro has been working for Ideal in "Paupers of Portman Square."

Marian Blackton is one of the Queen's Maids of Honour in "The Virgin Queen."

Frank Crane has nearly completed "Paupers of Portman Square" for Ideal.

Beryl Norton has been engaged for J. Stuart Blackton's "The Virgin Queen."

Mrs. Hubert Willis's part in the new Davidson subject is that of Widow Widds.

Hubert Carter will be one of the leading artistes in J. Stuart Blackton's "The Virgin Queen."

Margaret Bannerman has been playing for Ideal in "The Paupers of Portman Square."

William Luff is appearing as De Quadra, the Spanish Ambassador, in "The Virgin Queen."

Reginald Owen is taking one of the leading rôles in Ideal's "Paupers of Portman Square."

Ernest Spalding is to play in Edward José's International Artists subject, "God's Prodigal."

Alce Alexander, Junr., having recovered from his recent illness, is now open to accept offers.

Ann Trevor is playing for Frank Crane in his new Ideal production, "Paupers of Portman Square."

Knighton Small has been appearing in "Petticoat Loose" for Stoll as the theatrical manager.

Peter Dear is playing for Ideal in Frank Crane's new production for that company, "Paupers of Portman Square."

A. B. Imeson, after completing his part in "The Harbour Lights" for Ideal, is to return to J. Stuart Blackton in "The Virgin Queen."

Violet Blackton is to be seen as one of the Maids of Honour to the Queen in Blackton's new subject, "The Virgin Queen."

Lottie Blackford has recently completed work for Hepworth.

Jeff Barlow is playing for Walter West in "The Hornet's Nest."

Arthur Walcott is playing for Walter West in "The Hornet's Nest."

Adrian Brunel is directing "The Man Without Desire" for Atlas Bioeraft.

Capt. Calvert is now completing the production of "The Scientist" for Gaumont.

Challis Sanderson has completed a one-reel sporting subject about Polo, for Master Films.

Peggy Bayfield is playing in the prologue of "Man—Woman—Marriage" at the Willesden Empire.

George A. Cooper is to direct "The Letters," for Quality Films, and is at the minute working on "The Dancing Partner."

William Deltte finishes work in "God's Prodigal," for International Artists this week, and is to play for Blackton in "The Virgin Queen."

Richard Atwood, having recently finished working in "Price of Silence" for Granville Productions, is now with International Artists in "God's Prodigal."

CLUB CLATTER

SUNDAY last was a great night. Never were the members more unanimous in anything than in their decision regarding Sunday night's cabaret. Some say it is the best function that the Club has ever held since the opening, and it is certain that another such evening will be held shortly—at least, that was the desire of those present. Every table was booked, and it was impossible to find room for another person. The bar did enormous business, every bottle of champagne being sold out. Everyone combined to make it a merry evening, and were very successful in their efforts to do so. Sidney Paxton acted as chairman. Bertram Burleigh, with a lady friend, gave an exhibition dance, and as an encore Malcolm Tod and Dorothy Lane gave another exhibition dance.

During the evening dancing and singing was held between the dinner courses, and it was nearly midnight when the last course was served. The success of this affair only goes to show that members are willing to support the social side of the Club when given a proper opportunity.

The Club Band is to be strengthened by the addition of J. H. Maitt of Maitt and Myers, who is taking over the very important position of trap-drummer. Malcolm Tod, having arrived back from Scotland, refuses to allow peace and quietness to reign, and will be seen once more at the business end of a Swanee whistle. It also grieves me to hear that Donald Searle has now decided to join the gang of piecebreakers, but in what capacity I have yet to learn.

The Club, I understand, is getting better support from members than it has done for some time back. Things are beginning to look better, probably because of the colder weather and the dark evenings. Throughout the winter this state of affairs should continue.



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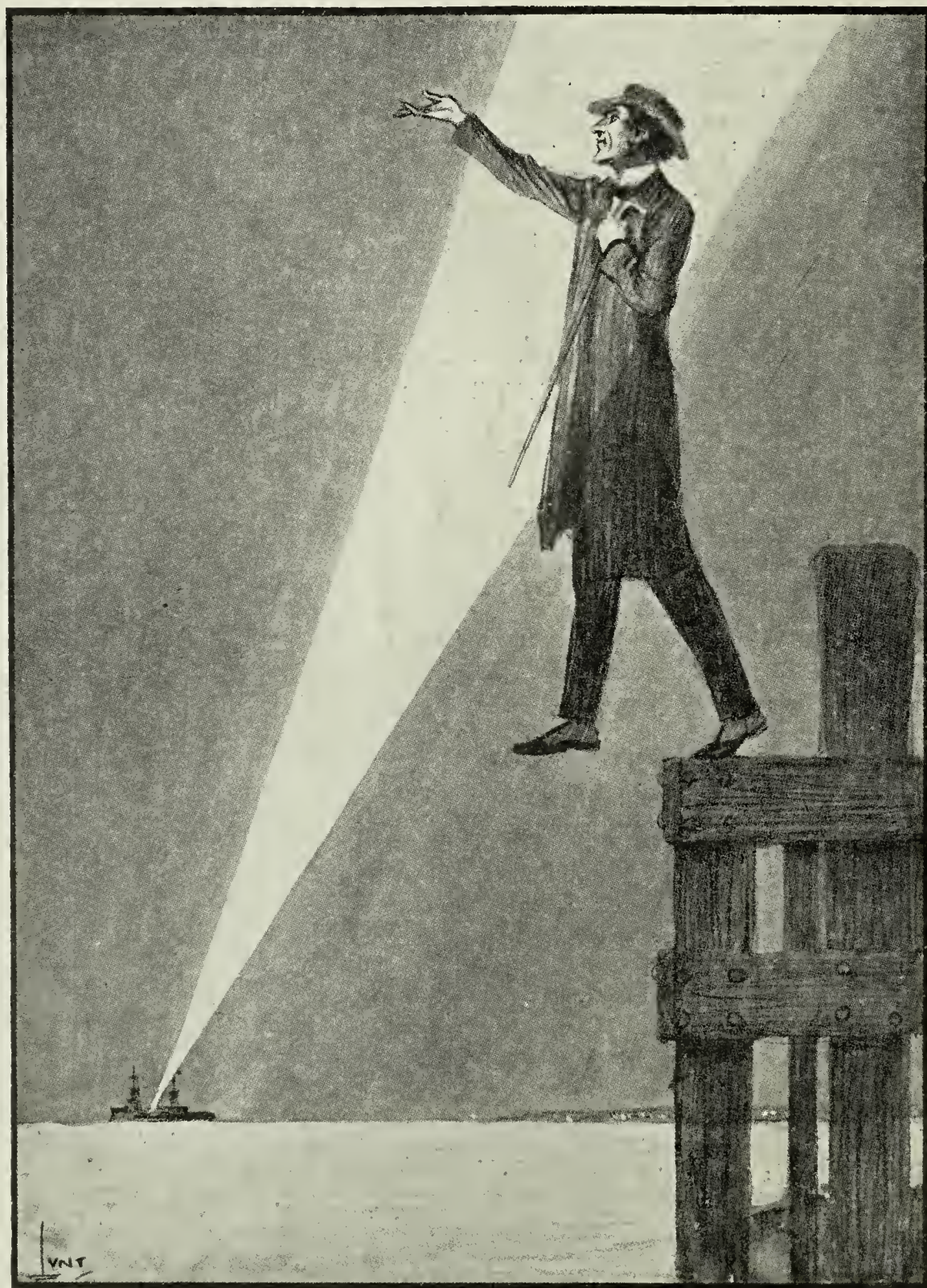
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Vol. 2—No 71.

Saturday, October 14, 1922.

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(Letter from Miss Talmadge—See page 9.)

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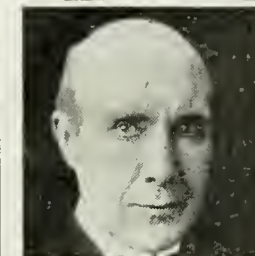
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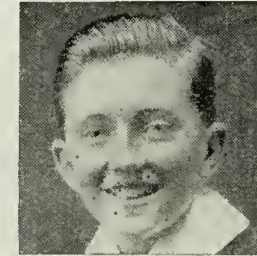
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Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

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Oct. 21, 1922

Stage Stars in the Studio.

ELSEWHERE in this issue Madge Stuart discusses the question of the introduction of stage stars to the screen. With most of what she says we are in entire agreement, but we are not among those who would close the studio door to stage artistes simply because they are stage artistes. As a matter of fact we are convinced that if a man or woman has the inborn artistic temperament, a talent for histrionics and a good camera face, they will be better screen artistes if they have stage training and experience than if they had not. There is ample proof of this in many of the films that are shown. Take the cases of the best screen artistes in any American, Swedish, Italian or British film and it will be found that 99 per cent. have migrated from the stage. Take the case of "The Crimson Circle." In our opinion the three most polished performances were submitted by the three stage-and-screen artistes, Sidney Paxton, Clifton Boyne, and Eva Moore. There is no coincidence in these facts; it is an exhibition of the working of the law of cause and effect.

* * *

Stage Training for the Screen.

CERTAINLY Miss Stuart is fully justified in protesting at the tendency to introduce big stage stars simply for the value of their names. We can recall instances of this practice where the big stage stars have been abject screen failures. Miss Stuart does not argue that stage training is a handicap to film acting, and we agree with her in so refraining. For, everything else being equal, stage training, instead of being a handicap, is a great asset in film acting. We can see, in the future, that the connection between stage and studio will become more and more pronounced. The interchange of artistes from the two branches will ensure this. And this will be all to the good. It will assist materially to raise the standard of screen acting. It will also contribute more to the star system, which, for the moment, is the policy that can do much to popularise British films.

* * *

The Actors' Association.

IN fact, we are not absolutely convinced that it would not be the most expedient course at the moment if the recognised screen artistes were mobilised and organised into a protective body within the compass of the Actors' Association. There has been a great deal of hot-air wasted

over this question, but theories that cannot be brought four-square with actual concrete facts are a mental stumbling-block. There is a sense in which the ideal organisation is a self-contained and independent Film Artistes' Federation. But with the actual circumstances of professional life being what they are, we are inclined to the view that this Film Artistes' Federation should be, for the time being, a branch of an existing organisation. And it is perfectly obvious that this organisation should be the Actors' Association, if only for the fact that in the past the A.A. has fought the battles of many screen artistes—Arthur Walcott's case with Pathe and Flora Le Breton with Ideal are two such that come to mind. The most important and vital fact that has to be faced right now is that—such are the existing evils in the profession—film artistes stand in urgent need of immediate organisation to protect their own interests and safeguard their own rights. The forming of an independent organisation immediately is an impossibility; the A.A. is the only alternative.

* * *

Miss Talmadge's Letter.

THERE is not so much need for comment on the Talmadge letter as we had anticipated. Any reader with average intelligence will see the obvious in this letter which merely establishes the fact that we had suggested: that the stunt is purely exploitation. Miss Talmadge says that this should teach us "how to make exploitation the foundation of production prosperity." We agree that exploitation is essential, but not soulless, conscienceless exploitation: the kind of business that entices tens of thousands of unsophisticated girls to go to considerable trouble in the hopes—dangled tantalisingly before their envious eyes—of becoming the "British Screen Queen," is to our mind the worst kind of American sensationalism.

* * *

"Twisted Inference."

LET us take Miss Talmadge's letter in detail, by first denying either that we under-estimate everything American or that the premises on which our comments are based are false: at any rate, her letter does nothing to prove their falsity. We would also like to know who it was that "invited" her to work this stunt—was it the *Daily Sketch* or First National? The false premise she attributes to us is, we gather, that she has overlooked the "British artistes of the

screen who are starving" in order to take some unfledged screenstruck to put her into her films. "It is this twisted inference to which I so strongly object. I do not need a new member of my Company. I am not seeking to employ anyone." But let us examine this "twisted inference." If Miss Talmadge denies that she is seeking to employ anyone we refer her to the details of the competition in the *Daily Sketch*. In that paper of October 11th, it says "Norma Talmadge . . . is making ready in picturesque Barbary for her next great film, and her mind is full of the pretty Briton who is to act by her side." And the day before it said, "Miss Talmadge . . . is now touring in Northern Africa, where Mr. Schenck" (her director) "plans to take some of the scenes in a forthcoming film play in which Miss Norma and, if she is ready in time, the *Daily Sketch* girl will appear." In the October 9th issue was the following: ". . . Joseph Schenck" (Norma's husband) "the great American director who makes the Talmadge pictures and who already has a production awaiting the *Daily Sketch* girl." All of which is ample to prove that we were right in our assumption that Miss Talmadge is looking for a girl to act with her. And in view of Miss Talmadge's statement that she does "not need a new member of my company . . . not seeking to employ anyone," we deny the "twisted inference" or that we have "misrepresented."

* * *

An Oblique Insult.

SO that on Miss Talmadge's own showing (which is different from the *Daily Sketch's* statements) the girl will only be trained for film work and, if she succeeds, shipped back to this country. In other words she is to be the victim of an exploitation stunt in keeping with Miss Talmadge's belief that if we "wisely exploited our capable stars" we would benefit as the Americans benefit when their stars are exploited. We tell Miss Talmadge quite plainly that we detest these American publicity methods here in this country and protest against the oblique insult to British screen artistes contained in the invitation to the typists and shop-girls to become the "British Screen Queen" that evidently Miss Talmadge thinks our present artistes are incapable of becoming.

PLUSH-CHAIR POINTS OF VIEW

Christabel Lowndes-Yates Voices the Criticism of the Picturegoer

THERE are, unfortunately, plenty of people who do not go to the pictures these days, and sad to say their number is increasing. A collection of their reasons for no longer being devotees is interesting because it throws light on the elusive problem of "What the public wants."

In a discussion deliberately raised the other day in an hotel lounge, the debaters were principally men, and the universal verdict seemed to be that they were "sick of foreign films, so many of which seemed to revolve round one plot—sex. If there were more English films put on, with simple English stories, there would be more seats filled at the kinemas."

The second opinion came from a group of people talking in the crowd as they came out from seeing a super-film at Covent Garden. This is worth repeating, because I have heard it over and over again by other crowds coming out of ordinary kinemas. "I couldn't see the sub-titles, could you?" one pretty woman said. "You can't enjoy the pictures much when you don't know what it's all about."

Several people joined in here, and it was obvious that to many people the sub-titles were unintelligible. I have heard that comment so repeatedly that I am quite sure directors do not realise the importance, in these days of

(1) As few sub-titles as possible,

(2) That those sub-titles which are essential should be in large, clear type, visible all over the theatre (and not only from the expensive seats), and

(3) That there should not be too many words on the screen at once.

I have seen, even recently, sub-titles that flicker, sub-titles that were faintly written over painted back-grounds, sub-titles that were in such decorative lettering that even the trained artist could hardly read them, and last, but by no means least, sub-titles that were flashed on and off the screen with such rapidity that four to six words were all the bulk of the audience understood out of a thirty-word message.

It is quite obvious that directors have no notion of the slowness of the brains of the public, for in one case at least, even the director's name was flashed on and off again so quickly that I heard a woman say: "What was that? I couldn't read it, could you?" And the reply was, "Oh, it was nothing that mattered. Only the name of the director!"

The most perfect examples of sub-titling it has been my lot to see recently, were those in the "Secrets of Nature" films, Trade shown last week. Every one of them raised some emotion, interest, laughter, suspense, and so on.

Far the next best to my way of thinking were those in Lydia Hayward's masterly adaption of W. W. Jacob's story, "The Skipper's Wooing." Though each one was perfect, there were far too many of them. A kinema audience does not go to

the films to read. The soothing effect of a picture is spoilt, by having constantly to switch their minds from the action of seeing to that of reading. Continuity (in more senses than one) is what they want. If they do not get it at the pictures, they will seek it elsewhere.

The last excuse these anti-kinema people give is one that is beginning to attract the attention of all directors.

Many mothers are saying that the constant shifting of the camera view is bad

HEART REVIVERS

by WILLIAM DELLTRE

IF you strike a thorn or rose,
Keep-a-going.
If it hails or if it snows,
Keep-a-going.
'Tain't no use to sit and whine
If you've no fish on your line—
Bait your hook and keep a-trying.
Keep-a-going.

IF the weather kills your crop,
Keep-a-going.
And when you tumble from the top,
Keep-a-going.
Suppose you're out sampling wine,
Getting broke ain't any crime—
Tell the world your feeling fine.
Keep-a-going.

AND when it looks that all is up,
Keep-a-going.
Drink the sweetness from the cup,
Keep-a-going.
See the wild birds on the wing,
Hear the bells that sweetly ring,
And when you feel like sighing—SING.
Keep-a-going.

for the children's sight, and that is a criticism that most people would find to be true. About a year ago I went to see a famous American star in a play. The audience clustering round the box office appeared deeply in love with her, but coming out they were a tired and dispirited crowd. Why? The picture had been fully up to the average one expects of American productions, but I dare venture to assert that few people left that Kinema without a headache. We had general views—close-ups, general views, close-ups, alternating through five or six reels. The eyes were constantly refocussing from the enormous faces in the close-ups back to the normal size view.

Let those people whose duty it is to provide the public with what it wants, mix sometimes with the lay crowds coming out of kinemas and hear their comments. Let them listen to the men and women who complain of headaches, and cannot see unclear sub-titles.

Remember the public regard films as an amusement and a rest. Those who come out with a headache will not be eager to go again, and in this industry, above all, we want a satisfied public. Honestly, that is the only way to real success.

TOLSTOY FOR SCENARISTS

by "LAUGHS AND TEARS"

AFTER reading my letter in "Parliament" in the last issue of the THE MOTION PICTURE STUDIO, I desire once more to add a quotation from L. Tolstoy, and by this I do not mean that I try to impress in anybody's mind that we ought all to imitate L. Tolstoy in his ideals. No; unfortunately we live in a period far too materialistic; we have to pay even for the air we breathe. I refer only to the merits of Art in itself. Nor do I suggest or insinuate that we should worship Tolstoy. Far from it. He is still much criticised and marked as a mystic and a maniac. But his definition, his analysis of art, is simply wonderful when he says:—

"Art of the future—that is to say, such part of art as will be chosen from among all the art diffused among mankind—will consist not in transmitting feelings accessible only to members of the rich classes, as is the case to-day, but in transmitting such feelings as embody the highest human perceptions of our times. . . . Only those productions will be considered Art which transmit feelings drawing men together in brotherly union, or such universal feelings as can unite all men. Only such Art will be chosen, tolerated, approved and diffused. . . . And such feeling can only be engendered in a man when he is living on all its sides the life natural and proper to mankind.

"The artist of the future will live the common life of man, earning his subsistence by some kind of labour. The fruit of that highest spiritual strength which passes through him he will try to share with the greatest possible number of people, for in such transmission to others of the feelings that have arisen in him he will find his happiness and his reward. The artist of the future will be able to understand how an artist, whose chief delight is in the wide diffusion of his works, could give them in exchange for a certain payment.

"Until the dealers are driven out the Temple of Art will not be a temple. But the Art of the future will drive them out."

Tolstoy is quite right there. But on close study we find that up to a certain point his ideal is unworkable in our branch of Art as we understand it—the photo-play. We find that, though it would be ideal as a medium to transmit to all other men feelings that would improve their standard of education, their sentiments, their whole conduct of existence, and make them better, we could not completely carry these ideals to success—our mediums, our methods of production are far too expensive, and all those who are in the Industry, from top to bottom, are far more than idealists—financial puppets some of them, heart and soul out for wealth. We have classified the product of thought to a commercial routine, out of which we endeavour to satisfy that animal instinct innate in human beings.

PASSED

The British Board of Film Censors has, during the past few days passed the following British films:—

"Rob Roy"—Gaumont—6,095—U.

"Squibs Wins the Calcutta Sweep"—Jury—5,250—U.

"Crimson Circle"—Granger—5,378—A.

"Experiment"—Stoll—4,990—U.

"Fires of Innocence"—Butcher's—4,700—U.

"Lost Leader, A"—Stoll—5,800—U.

"Tell Your Children"—Gaumont—5,532—A.

Films marked "U" are for Universal exhibition and those marked "A" are recommended for Adults only.

High Lights

Intimate Studio Gossip

In a moment of desperation I went to a kinema last night and had a pleasant surprise. There on the screen was Peggy Hyland in some delightful at-home scenes with some of her pets.

In connection with our Publicity Campaign for British Films the next issue will be a British Propaganda Number for America. It will be devoted to the various aspects of the British Industry, and will give special prominence to those British films that have gone to America and those that deserve to go. It will be circulated to every film firm in America and to 1,000 American newspapers and magazines. All its contents will be free of copyright so that the American journals can quote from its columns freely. This will be unque publicity. Every person associated with the Industry should get in on this quickly. See page four.

These were part of the latest issue of "Around the Town." Was glad to see that British film stars are not overlooked by this excellent interest film.

There is some talk of Elinor Glynn taking up film directing for a British company. At least she admits that ambition in a letter written to one of the Goldwyn chiefs. It would be something of a novelty to have a woman director.

I recently spoke of a rumour to the effect that Seymour Hicks was thinking of turning to film work. I can now confirm this. He has contracted to turn out a dozen two-reelers at the rate of one a month. Ellaline Terriss will be his leading lady. Well, there is a dearth of good screen comedy, and if Seymour Hicks is as funny before the camera as before the footlights, his contribution will be very welcome.

Recently I told of Walter West's search for an actor to play the blacksmith in "Hornet's Nest," and as a result, I learn, F. Lewis Gilbert has got the part. For some days he has been learning the trade, as he has to make a complete horseshoe in one of the scenes.

Bert Wynne tells me that the first time he saw portraits of Doris Eaton in America, he decided to endeavour to persuade her to appear in his pictures, and finally he succeeded in coaxing her to come to England and



D O R I S E A T O N

play the role of the heroine in his film, "The Call of the East," opposite Walter Tennyson, and that Miss Eaton has succeeded in this Bert Wynne production can be said with certainty. It is an interesting fact, that though Miss Eaton is one of America's most noted beauties, she makes her debut as a screen artiste in a British film. Her work with Mr. Wynne is the second that she has done for the screen. All her admirers in America will watch for this picture with keen interest. Miss Eaton plays this youthful heroine with much appeal and delightful simplicity. The

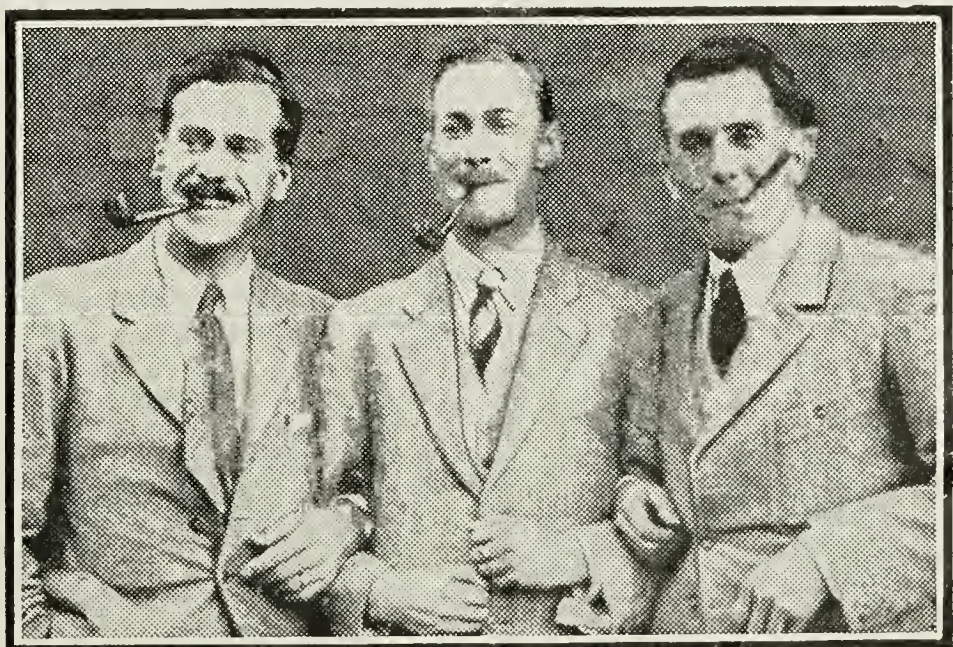
poignant note of the character is very well expressed by her, and not for a moment is there ever any over-emphasis in a role that calls for a wide variety of expression.

Last week's issue of the MOTION PICTURE STUDIO was completely sold out before Monday evening. This meant that we were unable to supply many casual customers who are unwise enough to "trust to luck." The only sure way of getting this journal is to be a regular subscriber. It will be posted to you every week for three months for Half-a-Crown.

Ran into Geoffrey Malins at the Club this week. He's had a rare bad time and was in hospital suffering from the effects of the exposure. But he's looking fairly fit, now. Especially in view of the fact that a few weeks ago, when he was missing, and the worst was feared, I wrote his obituary notice, and had it set up in type. Hope I'll not have to use it before he's taken his old age pension and has a bonnie beaver!

megaphone

GEOFFREY MALINS & HIS FLIGHT COMRADES



Our Parliament

Readers in Council on Film Matters of Interest

Scenarios in America

MR. SPEAKER,—That is certainly a good idea to suggest printing a list of foreign producing firms in these pages. I have had more than satisfaction from one of the biggest film companies in America, and the motion should be carried out by others to enable them to have a better chance of selling their scenarios, and in no case allowed to drop through.

I should think one stands very much more hope in sending a scenario to the United States than in England, for the simple reason that I noticed my letter came from a "Scenario Department," whereas letters from British companies only bear the ordinary letter paper with no mention that it has been considered by any special department or person.

Although companies like Goldwyn, Fox, Vitagraph, etc., deal with more scenarios than even the biggest British film company, I should think it is about time that our own film manufacturers thought more about the scenarios than letting the typists read them between lunch hour.

There are several scenarists who would stand a chance across the pond, and I am sure no one would begrudge them trying.—ARTHUR BATTEN.

Fight for Us!

MR. SPEAKER,—Referring to your protest against Miss Talmadge's publicity stunt which is very unfair to British artistes, I am pleased to see that we have THE MOTION PICTURE STUDIO to look upon to fight this out for us, and am sure every artiste who has his or her profession at heart will give you full support. Wishing you every success in your efforts.—ALEC ALEXANDER, jun.

Small Investors

MR. SPEAKER.—May I, as a small investor, ask if THE MOTION PICTURE STUDIO can recommend any safe film company that would consider a shareholder with only a limited amount of capital to invest. There have been several suggestions recently in your pages that this field should be thrown open to the man who has saved a few pounds, and I should be most interested to know if any companies have taken the idea up.—"SMALL INVESTOR."

Limitations of the Screen

MR. SPEAKER,—The film or screen drama is rather like the cat that squalls at night under your window. You raise the sash, you fling boots and water at it, you objugate, you implore, but puss sits on, imperturbable, intent.

It is a babe among the arts, and not yet quite an art, for it has not found Art's magnificent freedom—a babe in swaddling clothes, conventionalised and limited, yet when you come to consider it, wonderful, because it presents human emotions, pas-

sions, weaknesses, heroisms and failures, through the medium of a mechanical device.

Emotions it can portray, but only in their most primitive form. Subtlety there is little or none.

The novel whose interest lies in psychology, and not in action is wholly unsuited for the purposes of the film. No doubt its

L A S T W E E K
the "Motion Picture Studio" was
S O L D O U T
by Monday afternoon.—*Verb sap.*

inability to reproduce the finer shades of thought and of feeling will one day be overcome, but until then it is idle to hope that anything like measurable justice can be done to books whose theme depends on the development and analysis of character or

TALMADGE (Continued from opposite page)

plished and of commanding importance, she will be able to exert an influence upon your production activities here which should materially alleviate the situation which, you say, has resulted in the deplorable unemployment of so many worthy artistes. You will have learned through her rise to fame how to make exploitation the foundation of production prosperity. I promise you, as others fully understand, that my protégée is to be exploited only for herself and for you. When she is ready to walk alone I shall give her, and her tremendous worth, to Great Britain.

You have spoken bitterly of the statement that I would expend upon her £200,000; yourself adding the reference to the need of such expenditures in your own film world. Did you deliberately misconstrue? If you did, was it fair to your readers? Do you profess not to know the cost of films such as those Mr. Schenck produces? And what of the added cost of taking my protégée, with her chaperon, to America; through dramatic school if necessary; through a long period of studio training, etc., etc.?

I believe if you properly exploited your own worthy productions; if you wisely advertised your capable stars; if you got closer to your public, you would benefit as we did in America when we destroyed traditions of our own early film days and began translating on the screen the impulses and moods of the public itself. This belief is the motive behind my willingness to try to make a successful screen artiste of one of your girls. She can learn all that America has learned, and if I can teach her a part of this knowledge she can gather the remainder from others who will be interested in her. If she returns to you with knowledge that you find beneficial to the British film industry, I shall feel that I will have been repaid a thousandfold. I would like to build a stronger link between your country and mine, and hope to do something to this end through the *Daily Sketch* girl. If she and I succeed she will be the means of emphasising the demand in America for good British artistes and films which already exists, but which is not sufficiently catered for by your own film people.—NORMA TALMADGE.

on the play of mind upon mind.

Plays written especially for the film have met with far greater success. Take Conrad's "Victory," for instance. We get the bare bones of the masterpiece without its flesh, blood or spirit.

The film cannot interpret things beyond its scope. When it tries it languishes in banality. Directors place barriers on the lines of its natural development when they fall back on the novel.

The film, though it may be good drama, has many worlds to conquer before it can reach the level of good literature.—M. R. D. C.

Help Artistes Now!

MR. SPEAKER.—May I put forward again a suggestion that I made in your pages recently with regard to the necessity of helping our fellow-professionals who are hard hit by the kinema slump.

There are many theatrical people in London and the provinces, now playing leading parts, and some of them have theatres of their own, who have made money out of playing film star parts.

Could not these be asked by a committee to put on *one extra* matinée of whatever play they are running at the moment, the whole of the proceeds to be given to the Kinema Club Benevolent Fund? This would entail the minimum of work for the stage artistes (a fact not always remembered where their help is asked for charity), and should, in the event of a good list of patrons being obtained, bring in a good sum.

I might add that I have already approached one dramatic organisation, and asked their help in the event of this plan maturing, and received an encouraging reply.—C. LOWNDES-YATES.

[This suggestion fits in with that made in this journal last week by Florence Turner. It now rests with the Entertainments Committee as to whether the Club should run these efforts or a non-Club organisation.]

More Help Offered.

MR. SPEAKER.—If the scheme *re* distressed artistes eventuates, I should be pleased to place my services at the disposal of the Committee should it require outside assistance.—ROBSON PAIGE.

EDITOR'S NOTE.—This is representative of scores of letters received on this matter.

Helping the Helpless

MR. SPEAKER.—There is just one thing I would like to say, if you will allow me, and that is—I think you are splendid in the fine endeavour to help those who, it almost seems, cannot help themselves. Good luck to you.—ISABEL THOMSON.

An Invitation to Norma

MR. SPEAKER.—It is absolutely disgraceful that we, in this country, accept foreign pictures at all; particularly those emanating from America. If it is detrimental to the British Industry—and I say this with some knowledge of the Industry—then even if it means temporarily lowering the standard of entertainment, while we have British artistes starving, we should alter this state of affairs.

I wonder if Miss Talmadge remembers that she owes her success largely to J. Stuart-Blackton? I suggest that she does something more practical, such as I am sure THE MOTION PICTURE STUDIO could formulate.—G. E. LEWIS.

THE TALMADGE STUNT EXPOSED

NO apology is necessary for returning to the Talmadge stunt again, for the position has now become more clarified. It is now established that the scheme to find a "British Screen Queen" is really a publicity stunt to put over certain American films. This scheme has to be read in conjunction with the policy (declared during the past few days) of Associated First National, which is to offer one outstanding film every month in addition to its usual output of program features. "These films are to be shown first in about four 'key' theatres in London for as long as the public cares to support them. . . . 'Smilin' Through' is the first."

Bearing this fact in mind, the publicity stunt is easily understood. It is merely an exploitation stunt for "Smilin' Through"—the first of the special-run films. Let us quote the *Daily Sketch* (which is running the stunt as a circulation-raiser) on this point. In one issue it stated that "The interest in Miss Talmadge's great offer, the natural popularity of the star herself, and the general success of 'Smilin' Through,' will contribute to the wave of enthusiasm that is stirring the girls of the whole country. Many picture theatres are helping candidates by offering to take film photographs of them, by exhibiting their portraits in theatre vestibules, and by arranging committees or audience plebiscites to choose the best girls of the district for submission to the *Daily Sketch*."

It stated that one of these kinemas was the Colchester Hippodrome. So we paid a visit to Colchester. And this is what we found. The front of the building was covered with a huge notice:

"*Daily Sketch* Norma Talmadge

Competition.

£100 Per Week.

'Smilin' Through.'

Full Details Announced from the Stage
Each Night.

The Film of the Year—"Smilin' Through"—
Norma Talmadge."

Further than this, we are now in a position to state that Associated First National (which handles the Talmadge films) has sent out a circular to the Trade boasting that the *Daily Sketch* competition is giving pages of editorial space to Norma Talmadge and "Smilin' Through," and urging exhibitors to take the fullest advantage of this free publicity.

In another issue of the *Daily Sketch* last week it stated that on Monday there would be a congress of the competitors at the Shaftesbury Pavilion, and "the management of the Pavilion asks that every pretty girl in the district who would like to go to America with Miss Talmadge should arrive at the theatre punctually at 1.45."

We went along to the Shaftesbury to see "the prettiest girls of London gathered to be filmed in connection with the *Daily Sketch* quest of a girl to become the pupil of Norma Talmadge and a future star of the screen."

So great was the crush that the traffic was held up.

The film of the week at the Shaftesbury is "Smilin' Through," and this was shown to the girls. Also the film of these girls is to be shown after "Smilin' Through" twice a day.

At Manchester, part of the *Daily Sketch*'s scheme is a competition for the best costume representing Norma Talmadge in "Smilin' Through."

In the *Daily Sketch* we read that there would be keen interest at the Blue Halls, Hammersmith, "where Wyndham Standing, who, as John Carteret, plays opposite Miss Norma Talmadge in 'Smilin' Through,' will appear on the stage and tell the audiences all about the *Daily Sketch* search for a film star."

We went to Hammersmith and heard Mr. Standing speak. We also read the *Daily*

Sketch report next day, which made him say:—

"I wish to congratulate all British girls upon the interest Miss Talmadge has taken in them. The *Daily Sketch* efforts to find a future British screen star, to be trained and given her opportunity by Norma Talmadge, are startling in their daring scope. The reward is almost beyond the imagination. And in the hands of Norma and Constance Talmadge, this *Daily Sketch*

girl will have the kindly care and sympathetic help which should make her one of the world's most happy young women. And we may be sure that she will come back to us as Miss Talmadge wants her to—worthy of England."

Now what we would like to know is whether the *Daily Sketch* reporter lost his notes and had to write the above report out of his vivid imagination. We did not lose our notes. Our verbatim report of Mr. Standing's speech is clear—he said: "I really think Miss Talmadge could have found the girl she seeks in the ranks of the present British screen actresses."

Why this suppression of the facts?

The fact of the matter is that between the Associated First National, Norma Talmadge and the *Daily Sketch* a big exploitation stunt is being worked in the interests of "Smilin' Through," and British screen artistes will be the unfortunate victims. We record our scepticism of the offer made, which is as follows:—

"As soon as she is chosen this happy 'Daily Sketch girl' will be the 'toast of London.'"

"An unbroken program of entertainment has been prepared for her. Requests for her appearance at countless important functions already are being showered upon her. Celebrities of the British film world are planning a great banquet to her. There will be receptions in her honour almost every hour of the busy days that then intervene before her departure for America."

"She will sail for America on November 16. Her apartments in the great ocean liner that will carry her across already have been reserved for her and her chaperon."

"When she lands in New York harbour she will be greeted by Mayor J. M. Hylan, of New York, and a committee of city officials who will formally tender her the freedom of the city."

"At her hotel she will be received by Mr. Ralph Hayes, the head of the American motion picture industry. With him will be representatives of every American film company, each to speak an individual word of welcome."

"Her first evening in America will be marked by a banquet in her honour given by the most famous of America's picture stars. Already 200 reservations have been made for this banquet. The toast-master will be David Wark Griffith, whose 'Birth of a Nation' and 'Broken Blossoms' have made him as famous in England as in his own country."

"Lilian and Dorothy Gish have wished that they be special hostesses to her at this memorable festivity."

We want to know who are the "celebrities of the British film world" who "are planning a great banquet" to the "happy young lady." For the *Daily Sketch* claims that she will be a very happy young lady, and quotes Miss Talmadge's latest message, which is: "To my *Daily Sketch* girl, whoever you are, wherever you are—I am 'Smilin' Through' to you." (Note the publicity.)

Since this journal commenced protesting against the stunt we have been joined by the *Daily Graphic*, which says:—"Industrious typists, hard-working shop girls, competent cooks, patient and earnest school teachers, all young women who are earning their livings, to the benefit of themselves and the State, should be encouraged to go on earning their livings in this way to their own and the State's benefit. The film business, already, is overstocked with incompetent people. Indeed, thousands of the competent ones, both in America and here, are walking up and down the streets asking for work."

MISS TALMADGE REPLIES

In keeping with our promise we print the following statement from Miss Talmadge in full. We comment on it in our leading article on Page Five.

IN accepting your invitation to reply to your editorial references to me I wish it understood that I am concerned not with your apparent attempt to under-estimate everything American, but with the false premises upon which your comments have been based.

In your reference to my plan to give a British girl studio training in America and an opportunity to build a screen career for herself, you have misrepresented the project. I do not say you have done this deliberately, I state only the fact.

I can point out the injustice of your attacks no better than by epitomising the project itself. I was invited to give a British girl, representative of the girlhood of Great Britain, the benefit of my personal interests; a training in the studios of Mr. Schenck, and further advantages which have been publicly explained. I accepted this invitation enthusiastically, stipulating that the young woman to be chosen for and by me should be worthy of the advantages proffered her; that she should be one who would reflect credit upon her native land and upon me, should she be successful. I promised that she should be given everything my sister Constance and I could give. Just what is there in this proposal or its acceptance to which any person or any interest could object?

England has been splendid to me. In common with every other American film artiste who has become known to the British public I feel deeply grateful for their welcome and support. It was this sentiment which enhanced my enthusiasm at the prospect of showing such appreciation as I might of the kindnesses showered upon me by your readers.

You state that many deserving British artistes of the screen are "starving," and you suggest that I should take one of them, if I need a new member of my company, rather than a girl who has not yet had opportunity to step toward a career. It is this twisted inference to which I so strongly object. I do not need a new member of my company. I am not seeking to employ anyone. That is not my province as an artiste, and anyone familiar with film production must know it. I shall get no return for what I may do for the chosen girl other than the satisfaction of having shared myself with someone else. If, through me, she succeeds and returns to England accom-

(Continued on opposite page.)

Where they are and what they are doing

Jack Jarman has been playing heavy lead in "Little Cuckoo Flower."

Ivy Duke is to be featured in "The Starlit Garden" for George Clarke.

Sinclair Hill is to direct "Open Country" for Stoll.

Guy Newall is to direct "The Starlit Garden" for George Clark Pictures.

Rene Guessart is photographing "Paddy the Next Best Thing" for Grahame-Wilcox.

M. Prout has been directing "Little Cuckoo Flower."

Challis Sanderson directed the new Master motor-cycling film.

Bromley Davenport has been starring in a new series of comedies.

Kathleen Vaughan is with Walter West, playing in "The Hornet's Nest."

Joan MacLean is playing for Quality Films in "The Dancing Partner."

A. G. Poulton has been playing in the new series of Bromley Davenport comedies.

Fred Wright is with Walter West in "The Hornet's Nest."

Sydney N. Folker has been starring in "The Dancing Partner," for Quality Films.

Bertram Burleigh is to play an important part in Sinclair Hill's new Stoll production, "Open Country."

Chris Walker has been engaged to appear as the Colonel in the Atlas Biocraft Production, "The Man Without Desire."

Miriam Murray has been playing a small part in "Maid of the Silver Sea" for George Clark Pictures.

George Ridgwell is to direct a further series of "Sherlock Holmes" subjects for Stoll.

Betty Doyle has been playing lead in one of the new Master sporting subjects dealing with motor-cycle racing.

Eille Norwood is playing the title rôle in "The Further Adventures of Sherlock Holmes" for Stoll.

Lewis Waller has been playing the leading male rôle in the new Master motor-cycling film.

L. G. Egrot has been photographing "The Art of Self-Defence" for Phillips Film Company.

Cecil Morton York is appearing in the new Walter West subject, "The Hornet's Nest."

Wyndham Standing is to be featured in a new Hollandia production called "The Hypocrites."

Lewis Gilbert has been engaged to play the Blacksmith in "The Hornet's Nest," for Walter West.

Richard Fox has been doing some stunts with motor boats for Thomas Bentley in the new Ideal subject "Greensea Island" (Zeitlin's booking).

Phyllis Le Grand is playing in the new series of Bromley Davenport comedies.

Adrian Brunel is directing "The Man Without Desire," for Atlas Biocraft.

Norah Swinburne is playing in Walter West's new subject, "The Hornet's Nest."

Nadine Marsh is playing in the new Bromley Davenport comedies.

Harry Harris is photographing for Atlas Biocraft, "The Man Without Desire."

Nessie Blackford is playing for Walter West in "The Hornet's Nest."

"Boost Britain"

Owing to the fact that we have not been able to complete our plans for giving the British National Film League the support we desire, the

Special British Propaganda Number

has been postponed for a week.
It will be issued

N E X T W E E K.
SEE PAGE FOUR.

Muriel Gregory has been with Progress in "Facing Fearful Odds."

Rex Davis has completed work for Hollandia in "The Lion's Mouse."

TRADE SHOW GUIDE

A SECOND Trade show will take place of the Baron film,

"A SISTER TO ASSIST 'ER,"

which has been acquired by Gaumont, and will be put out under the banner of the British National Film League.

Mary Brough has the leading rôle as Mrs. May, and is supported by John McAndrews, Pollie Emery, J. E. Barber, Cecil Morten York, Muriel Aked, Mrs. Fred Emney and Billie Baron.

George Dewhurst is responsible for the direction, and G. Pauli the photography.

TRADE SHOW: Thursday, October 26, at the New Gallery Kinema, at 11 a.m.

BERT WYNNE has now finished his latest production, which is an adaptation of Esther Whitehouse's story,

"THE CALL OF THE EAST."

Doris Eaton, Walter Tennyson and Warwick Ward play the leading rôles, and are supported by Francis Innys.

TRADE SHOW: Tuesday, October 24, at the Shaftesbury Pavilion, at 11 a.m.

Olaf Hytten has been playing an important rôle in "God's Prodigal" for International Artists.

Muriel Alleyne and C. Loundes Yates have been commissioned to write the scenario of a propaganda play.

Bobbie Clifton has been working down at Brighton for some weeks. He is now back in town.

Malcolm Tod is playing in the interiors of "The Romany" for Welsh-Pearson.

Arthur Rooke's new production for Davidson is called "Winners of Fortune."

Randal A. Terreneau is now photographing "The Dancing Partner" for Quality.

Manning Haynes is to direct "The Monkey's Paw" for Artistic.

Eric Albury has been engaged to play for British Super Films in "The Hotel Mouse."

Frank Grainger is to photograph "The Monkey's Paw" for Artistic.

Florence Nelson has been playing for Progress in "Facing Fearful Odds."

Phil Ross has been photographing some of the new sporting dramas for Masters.

Carlyle Blackwell is to play Robert Dudley, Earl of Leicester, in "The Virgin Queen" for Blackton.

Tony Fraser is back from Shoreham where he has been playing in "Facing Fearful Odds."

Paula Blackton is attending to the costuming of the new Blackton film "The Virgin Queen."

Harry Worth has been playing in the new film by the London Press Agency (Jay's booking).

Al Moisé has been engaged to photograph "Sherlock Holmes" for Stoll.

Knighton Small has been engaged to play for the London Press Exchange in a new production (Jay's booking).

Maurice Elvey is to direct "The Sign of Four" for Stoll.

H. Humberstone Wright will shortly proceed to Torquay where he is to direct for a new company at Watcombe.

Dorinea Shirley has been engaged through Zeitlin's to play for Stoll in "Open Country."

George Bishop has been playing the part of the manager in "Football" for Masters.

David Hawthorne was engaged through Zeitlin's to play male lead in "Open Country" for Stoll.

Ruhama Catton will be seen as the maid in "Paddy the Next Best Thing" for Grahame-Wilcox.

Jack Phillips Roberts is playing juvenile in the revue at the Grafton Galleries (Zeitlin's booking).

STAGE STARS

by MADGE STUART

THERE are beautiful and talented actresses in this country who would soon be the world's sweethearts if only they were given the opportunity. But no! The British director demands a big name every time. He likes to feel that his film is sold on the star's name before it is produced. Once sold, it matters little how the film is produced, so long as it is up to the average standard, and little scope is given to the artiste to do justice to the part she is playing.

Moreover, it seems to me rather unjust to engage stage stars to play for the screen unless they are outstanding successes from a film acting point of view. The producer will pay the stage star an enormous salary because of his or her name, but the same producer would never dream of spending half the money on introducing new legitimate film talent to the picture-going world, no matter how clever the film artiste may be.

The result is that much of our best talent goes out of the country—witness Charles Chaplin and dozens of others who made good, the English director probably re-engages them to play in his films, and likes, if possible, to introduce them as "the great American stars."

It is a difficult problem for the lay mind to understand, but far more so for the person connected with the business who has to fight, fight, fight, and then gets no farther ahead.

FINDING BRITISH STARS

by MDLLE. VALIA

IT makes me so tired to hear the oft-repeated question, "Where are our British screen stars?" There are plenty of stars in embryo only waiting to be given the same chance as the American artistes, and to be given a little encouragement and appreciation.

I feel sure that British people want to see British films, but they also want to see them well acted and photographed—if the audience could only realise the difficulties against which the British screen artiste has to work, they would not decry their work; they would cheer them to think they had achieved so much against such fearful odds.

It does not matter how enthusiastic the film artiste may be, nor how much hard work she may put in—it counts for little or nothing. Given the same opportunities as the Americans we should produce artistes just as good as those in the United States.

YOUTH

Its Vital Importance in the Studio World

by FRANK CRANE

In America, Frank H. Crane, who writes the following article, has directed the following stars—Dorothy Phillips in "As Ye Sow," Robert Warwick, Lew Fields, Vivian Martin, Molly King, Elaine Hammerstein, Eugene O'Brien, Mary Garden in "Thais," Irene Castle in "Stranded in Arcady," Florence Reed, Kitty Gordon and Petrova. He is one of the very small band of American directors who are here to make British pictures paramount.

THE kinema is young and must be served by Youth. It is the child of the entertainment world, and as yet is only partially developed. It will never grow up in the accepted sense of the term. New inventions will take the place of old, and every new idea or invention will make a further demand on Youth.

Here and there mature Age creeps into the studio, but it is only suffered to exist as a frame for Youth—the grey beard and lined face only sets off the smooth forehead and soft, smiling lips of Youth. Here and there a picture may be found featuring old-age, but it is an old Age made beautiful by love and self-sacrifice. Still Youth is in the picture. It is Youth careless and unthinking that brings the tears to the dim eyes of Age and makes the delicate shaking hands more tremulous.

The screen insists upon Youth—a Youth that can trip light-heartedly through beautiful exterior locations and commit the indiscretions of that age. The "mother" waiting in interior sets for the return of the wanderer or sitting sightlessly upon the verandah of the old home, is praying for a chance to forgive—to bestow a blessing on the prodigal.

The kinema public is different from all others. It demands Youth in its favourites. No matter how brilliant a "character" performance may be, how sheer acting has wrung the hearts of the audience, the name of the performer will be forgotten as soon as the lights go up.

"Boost Britain"

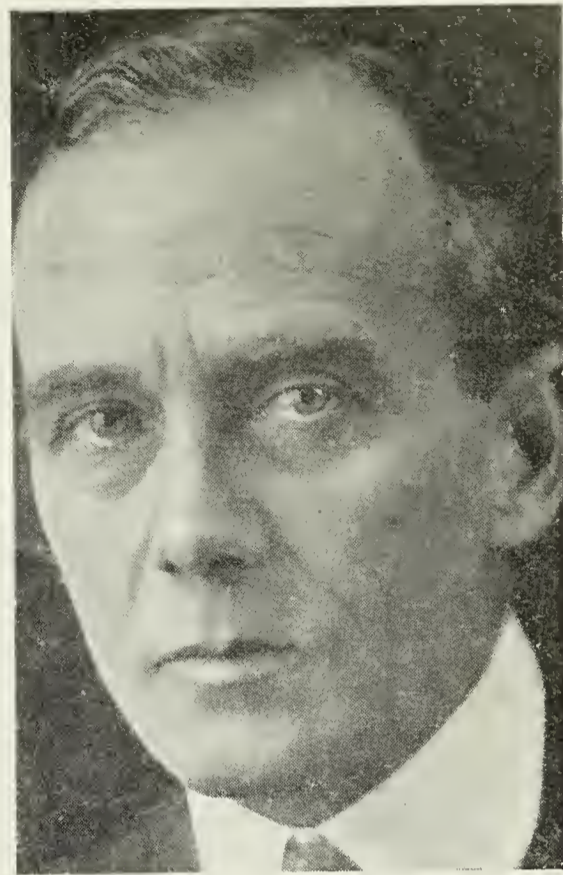
Owing to the fact that we have not been able to complete our plans for giving the British National Film League the support we desire, the

Special British Propaganda Number

has been postponed for a week. It will be issued

NEXT WEEK

SEE PAGE FOUR.



FRANK CRANE

The names of the winsome heroine, the more discreet the more lovable, and the handsome hero who, leaving home to find a fortune (to say nothing about a lot of trouble in the "Great City"), brought down a father's curse and broke a mother's gentle heart, theirs are the names that will be remembered, theirs the photographs which will hang above the screen fan's bed. The old folk were dear old folk, but they were old folk, while the others had youth, and love, and laughter—red blood ran through their veins, and it was only nature made them do the things they did. Age and Youth, with the latter always having the big pull on the public heart and fancy, and never growing up.

There is no medium (except in vamps—a vamp can be middle-aged or at least a little *passee*). The screen allows no past to a woman below middle-age. If Youth has a past, then Youth must die in the fifth reel and allow the companion of the first reel to wed the friend who has trodden life's path with greater caution. Screen audiences have been educated to Youth. They will have Youth as lead; for Age—the small parts, the "types," the support that provides padding and gives glorious Youth a little breathing space.

For, as in the cold reality of life, Youth of the screen leans much on Age and looks to it for help, although the boy sitting in the darkened gallery with his arms around his girl may not think so. Perhaps he does think, but resolutely puts the thought from him—he and the girl will one day be old, will have to stand aside and watch while Youth has its spring—theirs only the memory of romance, the fragrance of sweet lavender.

Perhaps this call for Youth explains the short lives of stars as stars. Few actresses last many years, fewer still have the courage to acknowledge the stealthy hold of the Hand of Time. But even then their Youth still lives and blooms on the hoardings and on the screens of minor kinemas long after the studios have forgotten them.

CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

SOMETHING DIFFERENT

HOW many cameramen are there in England who can make a really big sensation when one of their films are shown? Out of the few who could do so not one has yet succeeded in doing so, and it is doubtful if they ever will. But the fact remains that we have the men who, if they were but given a chance, could cause quite a stir in the profession and could make themselves famous. The trouble with our photography is not that it is badly done, but that there is always too much of a sameness about it. We do not seem to be able to get out of the rut.

When we see an English film we know beforehand that because the cameraman who took it is a good man, we are going to see a well photographed picture. But we also know that that picture will from a photographic viewpoint be like the English film we saw last week, and the week before that, and so on for months back.

On the other hand, hardly any two American films are alike. The photographer always has something new—some little novelty to introduce, which adds greatly to the film and makes the cameraman more talked of than his English cousin.

This is perhaps where the American cinematographer scores most heavily. Not because he is a better man than the English one, but because he can give us something new. He does not photograph every shot from the same angle. Each shot is taken from a new angle, and throughout the picture each shot has something distinctive, something that we here in England cannot seem to be able to get into our films. In this respect we would do well to take a leaf out of the American cameraman's book.

In many cases cameramen are not allowed to have it all their own way, and even to suggest introducing something new would meet with a very bad reception from the heads of the concern they work for. In such instances it is not the cameraman to blame. There are other cameramen, however, who would be allowed to introduce something different into their pictures, but will not take the trouble or the risk involved in doing so.

K.C.S. OFFICIAL NEWS

NO business of any importance was discussed at the last meeting of the Society, although there were quite a number of members present. Quite a lot of talking was done. Members had an opportunity of discussing the many little problems that had been worrying them during the last few weeks, and in this respect the meeting was worth while.

Some mention was made of the dinner to be held this year. It seemed to be the desire of those present that it should be held at the Holborn Restaurant again. Of course, it is still rather early to discuss the subject of the annual dinner, and it will probably be some weeks yet before members take an active interest in the arranging of this function.

A good sign is that many of the leading producing concerns and people wanting cameramen are now making a point of getting in touch with the secretary and engaging cameramen through him. This is undoubtedly the best method of booking men, for no one knows better than the Society's secretary the capabilities of each cameraman in the business and the kind of job he is most suited to.

FOG MAKING

IN the new Cosmopolitan production, "The Face in the Fog," a new method of producing fog effects has been found. A fine colourless oil which is used for medicinal purposes is utilised. A battery of compressed air machines spread this "fog" over the studio. It has the same shifting kaleidoseopic effect that a real fog shows. Electric signs in the distance waver and grow dim and then blaze brighter. Of a motor coming through the fog nothing but the glare of the headlights can be seen until the machine is right up to the camera.

The "fog" was invented by Jack Kelly, chief electrician of Cosmopolitan Productions, and was only discovered after much experimenting on his part. He had always been of the opinion that such an effect could be obtained by the use of oil, but the real trouble arose when he tried to use ordinary oil. After much experimenting he came across the ideal stuff, thin and clear, but expensive. This he tried and found to be just right, and as American concerns do not worry about money, gallons of it was used in making the picture "The Face in the Fog."

CAMERAMEN AT WORK

L. G. EGROT has been over in Paris again on a short holiday. While filming "The Art of Self-Defence" Egrot had a thrill which can only be appreciated by a cameraman. He had set his camera up in the ring, and as he was passing Kid Lewis's trainer caught the tripod leg, and the camera came crashing down. Lewis, who was standing by, was on the spot in a minute, and succeeded in catching the camera a few inches from the ground.

Al Moisé is back at Cricklewood, where he is to film a further series of "Sherlock Holmes" pictures under the direction of George Ridgwell. After his adventures in Ireland, Al will no doubt find life at Cricklewood restful.

René Guessart has joined the staff of Grahame-Wileox Productions, and is now photographing "Paddy the Next Best Thing" for that company. Guessart, it will be remembered, has, since his arrival in this country, been filming for the Alliance, and was responsible for most of the photographic work of "The Bohemian Girl."

An excellent film of the big fight at the Albert Hall last week was secured by the Pathé men. The difficulty of filming three big events such as these fights, and cutting them down for inclusion in a film one thousand feet in length, is great, but Pathé has succeeded in running all the interesting incidents in all three contests. The Beckett-Moran affair is given prominence, and some slow motion pictures are shown of this affray. The picture is remarkably clear, considering the atmosphere of a hall filled with smoke.

On the subject of big fights, it seems to be one of the great necessities for enjoying such an affair to purchase the largest cigar available, and to puff forth clouds of smoke that considerably spoil the photographic quality of films of the event. If someone could invent some method of eliminating this smoke, they would, I am sure, earn the undying gratitude of the camera fraternity.

For the first time in history the interior of St. Paul's Cathedral has been filmed. Pathé men were along there last Thursday, with lighting equipment sufficient to illuminate the interior and to take pictures of the various sections inside.

Phil Ross has been working for Masters on a number of new sporting dramas, which that company has been making. As this series is now completed, Ross is free at the moment.

RESTRAINT

by DORA LENNOX

"It isn't done!" That sums up in a few words the reason why it is impossible to find in this country at the moment film actresses whose popularity is equal to that of the leading American stars. Inborn in the true Englishwoman is that self-control which makes us the stolid, slow-moving, level-headed nation that we are—and our film actresses are no exception.

"Pep" the Americans call the vivacity which is such a charm of the film star from the States, and our British screen stars do not really lack that quality, but it is stifled, smothered at birth, simply because the English race is not so demonstrative as some of our friends from afar, and both the film actress and the British film producer think it would "not be nice" to do anything but the conventional on the film.

Moreover the English actress grows old far more quickly than her American cousin, chiefly because she simply cannot afford, on her salary, to visit the beauty parlour in whose secret depths much of the American film beauty is found, nor can she lead an easy life on the salary paid her. Constantly she is worried as to when her next job will be forthcoming—in a number of cases she has to provide not only for herself, but maybe a mother, brothers and sisters, who all think that big sister's screen ability and beauty is a never-ending source of wealth.

I could tell many tragic stories of promising young British actresses whose chances have been marred simply because they could not afford, on their miserable little salaries, to provide home and food for relations and themselves, and then have sufficient money remaining to do themselves justice in the way of dress and beauty specialists.

A woman, especially an English woman, is particularly sensitive and of a worrying nature—how then, can these girls (who would be beautiful if it were not for the worry and cares of this world) go into a studio and "put over" the "pep" of the American care-free star? Money may not be everything and certainly no screen ambitious girl can go into a shop and purchase a box of pep and talent, but a good salary, little worry and anxiety, and lots of good cheer can go a much longer way to the making of a happy face (and, after all, it is the expression that counts in the long run) than most people imagine.

It is the same with our theatrical productions—compare "Chuckles," which was recently presented in London, with some of our English revues. Its great appeal was the pep and vim which the artistes exhibited. From 1914 to 1919, we English were very close to war—its proximity has left its mark.

An American film director, recently in this country directing a film, remarked to me, "But everyone looks so sad!" and then, after a moment's thought, he said, "It must be the war."

It takes an outsider to see these things—we are used to them. If we look amongst our screen actresses (few, alas, are stars) there are many beautiful faces—but all have that sad, care-worn expres-

(Continued in col. three.)

SCENARIST'S BUREAU

New Form of Service for Photodramatists

THE *Stage* is not a paper that devotes much space to films as a rule, but now and again one comes across such excellent criticism—real criticism of the kind that helps the Industry—in its columns. I make no apology for quoting the following paragraphs from the current number, because I know they will interest every reader of THE MOTION PICTURE STUDIO who has the good of the Industry at heart:

"Spending £40,000 on a picture to make it a stupendous production is just lavishness. When the money has been paid out some cheap but excellent film comes along . . . with that magical power behind it—the human touch—and leaves the most costly and elaborate films far behind, looking like the "also rans" in a race. If we get down to the rock-bottom causes of the true popularity of the moving picture with our millions, it will be found in the public appreciation, of the approximation of the film story to real life, and in the interest which humanity takes in its doings and progress. Critics, directors, or actors, who approach the moving picture from the same standpoint as they do the stage play, lay stress on continuity, photography, and a host of technical matters, which are not worth twopence to people who want a good gripping picture, and who stop away in their millions when they don't get it. The true and final test of a good film is its holding power, and its visualisation of a theme of life presented so strongly that the spectators forget they are looking at a mere reflection on a screen. No matter how technically perfect it may be, it is to them just a dreary dud, even if it cost a quarter of a million, when it has no relation to life, as people know it out of their personal experience."

The need for stories is more urgent than it has ever been. The people who have provided them in the past have drifted into other fields, and new stars are not arising in the literary firmament in sufficient numbers. What is to be done?

Just as it is said that almost everybody in this country has either written a stage play or dreamed of writing one, so it may be that there are screen play writers who have—laid up in secret drawers—the plots of wonderful stories for the films.

How are such people to get them to the notice of the film firms who might be glad to consider them? If they get hold of an address and submit them to a firm and have them returned, how are they to know if the rejection is due to the fact that their story does not suit that particular firm, or if they have failed because they do not possess the kinema brain?

The outsider interested in the kinema may grope for years unsuccessfully without ever reaching the knowledge that is essential, and, meanwhile, there may be writers who have the power, but lack the chance to find an opening. At this moment there are people who want to see England stand first for the excellence of her stories, in the film Trade of the world.

Alicia Ramsay leapt into fame with a single film. Her "Prince of Lovers" was first-class work, but one does not know how many months or years of study were behind the technical skill that could write such a film as that. There may be others able to produce brilliant work in this country, and they are what the kinema of to-day needs—but the difficulty is to find them.

To meet this need, the Editor of THE MOTION PICTURE STUDIO has suggested a new department of usefulness for his paper. This is the formation of a Scenarists Bureau of advice, information and constructive criticism, which will also lead to the discovery of British talent suitable for the literary side of the Screen. It is not a prize competition, or an advertising stunt, it is simply an offer of help to any or every reader of this journal, who has—or thinks he has—a story for the screen.

Such stories should be sent to the Editor of THE MOTION PICTURE STUDIO, marked "Film Play" in the left-hand corner, and should contain a stamped and addressed envelope for return. They will then be handed over to two well-known professional scenarists, who have undertaken to read and criticise them without charge to the writers, in a column set aside for that purpose. It is suggested that most writers would prefer an assumed name, and every confidence will be respected. No responsibility can be accepted for MSS. lost, though every care will be taken, but in the interests of very busy people the scenarists venture to hope that, where possible, MSS. may be typewritten.

This search is undertaken in a spirit of hope. England has the greatest literature in the world. Surely there must be someone now, who can arise and give her the human stories she needs for the screen.

The Bureau will also give scenarists advice as to the status of producing firms, and every kind of assistance that scenarists need can be obtained free of all charge from the Bureau. C. L. J.

(Continued from col. one.)

sion behind which is that ever-present thought, "I wonder if I shall be able to pay the grocer's bill or not!"

An actress is supposed to be such an actress that she can hide these things—she does to a certain extent, but that is just where inborn restraint comes in again. She wouldn't own up she's hard up! If asked, she would deny the fact that she is unhappy or care-worn, brave little soul that she is. If she would only "out with it" and share her trouble—then we should find her heart a lighter one and going out through a smiling face to her huge audience!

There is, after all, a great deal of truth in the Jean Paul words, "Cares are often more difficult to throw off than sorrows; the latter die with time, the former grow with it," and so, instead of getting cured, our British screen actress piles up her cares in wrinkles on her face, which she cannot afford to have removed.

THE STUDIO

FULL PARTICULARS OF CURRENT PRODUCTIONS, ROUTES AND FARES FOR REACHING THE STUDIOS

From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.29, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m. 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10. p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

FILM: "The World of Wonderful Reality."

DIRECTOR: Henry Edwards.
CAMERAMAN: Charles Bryce.
STAGE: Nearing completion.

FILM: "Pipes of Pan."
DIRECTOR: Cecil Hepworth.
STAGE: Nearing completion.
Ideal.

ADDRESS: Boreham Woods, Elstree, Herts.

PHONE: Elstree 52.

ROUTE: Trains from St. Pancras.
Fare: 1st 2s. 11d., 3rd 1s. 9½d.; R.T., double fare. A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.

ART DIRECTOR: J. T. Garside.
FILM: "Greensca Island."
DIRECTOR: Thomas Bentley.
STARS: Flora Le Breton and Clive Brook.
STAGE: Sixth week.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.

FILM: "Harbour Lights."
DIRECTOR: Tom Terriss.
STAR: Tom Moore.
CAMERAMAN: W. Shenton.
STAGE: Sixth week.

FILM: "Paupers of Portman Square."
DIRECTOR: Frank Crane.
STAR: Margaret Bannerman.
STAGE: Completed.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Mary Queen of Scots."
DIRECTOR: Denison Clift.
STAGE: Scheduled.
International Artists.
ADDRESS: 52, Shaftesbury Av. W.I.
PHONE: 6338.

FILM: "Call of the East."
DIRECTOR: Bert Wynne.
STARS: Doris Eaton, Walter Tennyson and Warwick Warde.
CAMERAMAN: W. Howse.
STAGE: Assembling.

FILM: "God's Prodigal."
DIRECTOR: Ed. Jose.
STAR: Donald Crisp.
CAMERAMAN: C. McDowell.
STAGE: Fourth week.

Isle of Man Films.
ADDRESS: The Manx Studios, Isle of Man.
Not working.

Masters.
ADDRESS: Weir House, Broom Road, Teddington.
PHONE: Kingston 1617.

ROUTE: From Waterloo to Teddington. Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo, a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m. Bus 27.

FILM: "Sporting Subjects."
DIRECTORS: H. B. Parkinson, Edwin J. Collins and George Wynne and Challis Sanderson
CAMERAMAN: Theo. Thumwood.
TYPE: One reelers.
STAGE: Completed.

FILM: "The Green Caravan."
DIRECTOR: E. J. Collins.
STAR: Catherine Calvert.
CAMERAMAN: Theodore Thumwood.
STAGE: Fourth week.

Mine va Films.
ADDRESS: 110, Victoria St., S.W.1.
PHONE: Victoria 7545.
Not working.

Progress Film-Co.
ADDRESS: Shoreham-on-Sea.
PHONE: Shoreham 19.
FILM: "Facing Fearful Odds."
DIRECTOR: Wilfred Noy.
STAR: Mavis Clare.
CAMERAMAN: Stanley Mumford.
STAGE: Seventh week.

Quality Films.
ADDRESS: B. P. Studios, Clapham Park.

PHONE: Streatham 2652.
FILM: One reelers.
DIRECTOR: George A. Cooper.
STARS: Sydney Folker and Joan McLean.

STUDIO MANAGER: S. Folker
CAMERAMAN: R. Terreaneau.
STAGE: One a week.

Faleigh King Productions.
ADDRESS: Watcombe Hall, Torquay.
STUDIO: Vacant.

Regulus Films.
ADDRESS: 48, Carnaby Street, Regent Street, W.1.
Not working.

Se-1 Productions.
ADDRESS: 171, Wardour Street.
PHONE: Regent 4329.
Not working.

Screenplays.
ADDRESS: Cranmer Court, Clapham
PHONE: Brixton 2956.
ROUTE: Bus Nos. 5, 32, 67, 80, 88.
Trams 2, 4, 6, 8.
Not working.

Stoll
ADDRESS: Temple Road, Cricklewood
PHONE: Willesden 3293.
ROUTE: Bus No. 16.
STUDIO MANAGER: J. Grossman.
FILM: "The Prodigal Son."
DIRECTOR: A. E. Coleby.
STARS: Henry Victor, Stewart Rome and Edith Bishop.
CAMERAMAN: D. P. Cooper.
STAGE: Twelfth week.

FILM: "Petticoat Loose."
DIRECTOR: Sinclair Hill.
STARS: Dorinea Shirley and Lionelle Howard.
STAGE: Cutting and Assembling.

FILM: "Top of the World."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

FILM: "Open Country."
DIRECTOR: Sinclair Hill.
STAGE: Casting.

FILM: "Sherlock Holmes."
DIRECTOR: George Ridgwell.
STAR: Eille Norwood.
CAMERAMAN: Al Mousé.
STAGE: Starting shortly.

FILM: "The Sign of Four."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

J. Stuart Blackton.
ADDRESS: Bush House, Aldwych.
PHONE: Central 1935.
FILM: "The Virgin Queen."
DIRECTOR: J. Stuart Blackton.
STAR: Lady Diana Manners.
CAMERAMAN: Nicholas Musurca.
STAGE: Starting this month.

Torquay & Paignton Photoplays
ADDRESS: Public Hall, Paignton
Not working.

Union Films.
ADDRESS: Strand Street, Liverpool.
PHONE: Central (Liverpool) 325.
Not working.

Walker-Boyd Sunshine Productions.
FILM: "There and Back."
DIRECTOR: Martin Walker.
STAGE: Scheduled.

Walter West Productions.
ADDRESS: Princes Studios, Kew Bridge.
PHONE: Chiswick 574.
ROUTE: Bus Nos. 27, 105.
Broad Street to Kew. Fare 1st 1s. 4d., 3rd 9d., RT., 1st 2s. 0½d., 3rd 1s. 4d. A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street; A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.
FILM: "The Hornet's Nest."
DIRECTOR: Walter West.
STARS: Florence Turner, Kathleen Vaughan, Norah Swinburne, Fred Wright, and James Knight.
STAGE: Fifth week.

Welsh Pearson.
ADDRESS: 41-45, Craven Park Harlesden, N.W. 10.
PHONE: Willesden 2862.
ROUTE: Bus No. 18.
FILM: "The Romany."
STAR: Victor McLaglen.
DIRECTOR: Martin Thornton
CAMERAMAN: Percy Strong.
STAGE: Ninth week.

Zodiac.
STUDIO: Kingsbury Studios.
FILM: Walter Forde Comedy.
STAGE: Scheduled.

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The MOTION PICTURE studio

Vol. 2—No 72.

Saturday, October 21, 1922.

TWOPENCE

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See pages 5, 8 and 9 of this Issue for

NORMA TALMADGE'S LETTER.

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: : : BRITISH : : :
PROPAGANDA NUMBER

All About Britain's Best Films and their Artistes

(See PAGE FOUR.)

The **MOTION PICTURE Studio**

Vol. 2, No. 73

Saturday October 28 1922

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The **MAN WITHOUT DESIRE**

The Atlas Biocraft Co. Ltd. 16 Albemarle St. W.I. See page 16

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Vol. 2 No. 73

Getting the Focus

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Oct. 28, 1922

Fair-play for Rivals.

ALTHOUGH this journal is the un-official organ of the British film producing industry, it has resolutely refused to beat the Americans by banging them. We disagree with that form of rivalry that can only find expression by kicking its opponents' goods. We make no secret of our admiration of American film technique and organisation. There is no wisdom in mounting the rostrum and declaring that "our goods are the best ever—the other fellow's are trash." For one reason: it is not true. We say to our American friends that we are grateful to them for all the good they have done to this world-wide industry. There are certain aspects of some American films that we consider to detract from the best standard of cinematography; but in the main we are proud to know that the Americans have so capably developed the art of cinematography which this country invented.

* * *

The Pinch of the Shoe.

AND we are going to invite our American friends to try to see the position of the British film industry as the British film industry sees it. Without making the well-worn excuse that the war has handicapped it, the British industry points out that the great disadvantage under which it labours has a financial basis. The Americans tell us that our national pictures usually evidence a poverty-stricken aspect that completely unfits them successfully to compete with their rival's films. But is it not perfectly obvious that we cannot spend more money on a film than its possible revenue will justify? And, as things are, the revenue on an average British five-reel program feature is dependent upon the bookings the film gets in Great Britain. If British films are confined to the British market, British film manufacturers cannot make lavish productions. In other words: *British films must be allowed to enter the American market and compete on equal terms with American and German films for a place on American screens.*

* * *

The Equity of Reciprocity.

THERE is nothing unfair in this proposition. It is asked as a right and not as a favour. It is based on a sense of equity and justice: the equity and justice of reciprocity. For nothing is placed in the way of American films entering the British market and we feel that nothing

should be put in the way to prevent British films entering the American market. Here in this country American films are given an advantage over our own. In this way: While the British Government does nothing to assist the film industry but goes out of its way to hamper its progress by irksome restrictions and iniquitous taxation, American films are not taxed at all on coming into this country. So that American films because they have already reaped a rich harvest in America, can be offered to British exhibitors at such low, cut-throat terms that British films stand very little chance of being screened. It is

~~~~~

## Greetings!

to our friends  
of the American  
Film Trade.

Through its journal the British Film Industry shakes hands with its American friends and trusts that the good relations of the past will be further developed for **MUTUAL BENEFIT.**

~~~~~

perfectly obvious that with the Government having taxed the exhibitor until he can hardly keep his doors open, the latter cannot afford to pay £10 for a three-day run of a British film when he can get an American film for £5.

* * *

Free Trade; No Tax.

THE whole point of our argument is this: Will America give to British films as open competitive field as England gives to American films? We disagree entirely with the policy of taxing American films. We stand for Free Trade, a fair field and open competition—and let merit tell. But we have to tell our American friends that, with the alteration in Government, it is quite conceivable that a tax may be put on American imported films. And the greatest argument that the tariff advocates would have is the fact that British films have not the open field in America that American films have here.

Norma Talmadge.

WE have said all that there is to say about Miss Talmadge and the *Daily Sketch* stunt and have said this solely in the interests of the British producing industry as a whole. For the sake of summarising what has gone before, we re-enumerate our points, which are that if Miss Talmadge really wants to find a "British Screen Queen," she will have no difficulty in choosing one from the ranks of experienced, but out-of-work, screen actresses; that she has no need to go outside the profession for her protegee; that the whole thing savours of a publicity stunt in the interests of "Smilin' Through" and that its inevitable effect will be to create hundreds of screen-struck flappers who will invade the profession and add to the present distress. In saying this we do not, for one moment, accuse either Miss Talmadge, the *Daily Sketch* or Associated First National of any fraudulent intentions—for all we know to the contrary, they may be intending to fulfil, to the best of their ability, the promises they make—but we do point out that the result cannot be for the good of the British film industry and British artistes which this journal represents.

* * *

Veterans of the Industry.

ON another page references are made by Will Day to the history of Kinematography and his facts will be of great interest and value. Mr. Day's unique collection is now housed in the West Gallery of the South Kensington Museum, and contains more than 500 separate exhibits. We trust that the film trade and its members will not be lacking in a sentimental regard for the historic associations of the industry. It is unfortunately the case, that in the past the veterans of the industry have been denied the recognition and appreciation that is their right. Mr. Friese-Green, to whose invention reference is made elsewhere, and on whose work fortunes and fame have been founded, was allowed to die in penury and obscurity. Six years ago Will Day made an appeal for the assistance of Friese-Green, who was then in need of food and shelter. And it was Will Day who, although having seven children of his own, has actually adopted the two youngest boys and placed them in a boarding school. It is such unselfish acts as this that lend a lustre to the name of this great industry.

I BELIEVE
IN BRITAIN'S OPPORTUNITY.

I BELIEVE
IN FILM ENTERTAINMENT.

I BELIEVE
IN ANGLO-SAXONISM.

I BELIEVE
IN THE POWER OF PRINTERS' INK.

I BELIEVE
IN EXPLOITING PERSONALITY.

I BELIEVE
IN COMMERCIAL CO-OPERATION

ON all sides I hear folks in the picture business complaining that British films do not seem to be able to penetrate the fastnesses of the American film trade and secure a place on the American screens. I am not convinced that they are justified in all they say, but I am forced to admit that, to a certain and well-defined extent, British films have not captivated the American public as American films have captivated the British. Having now had considerable experience of the business on both sides of the Atlantic, I desire to place on record my views as to the prospects of British films in America.

In the first place I believe from the bottom of my heart that the American public is just as keen to pay its money to watch good British as good American films. To my mind the talk of an American boycott of British films is so much verbal trash. But to get right into the skin of the Americans a film must possess certain qualities. And first, foremost and fundamentally, the film must be *entertainment*. It may be other things besides, but primarily it must entertain. No matter how educational or moralising or high-brow a film is, if it is not true mental relaxation and recreation—*entertainment*—it will fail in America or anywhere else. I may be called reactionary, but I do not believe in the mission of the screen to educate or elevate—according to my creed it may only do that after it has interested and entertained.

This is the basic principle of photoplay art. *And if you observe this you have obtained the open sesame to the door of the world's markets.* The reason is that true entertainment appeals to the humanity of man—and the humanity of man is universal.

Which brings me to another tenet of my film faith. I disagree with those who think that there are two distinct film publics—the British public and the American public. I believe that, in essential principles, what will please the true American will please the true Briton because they are of the same race.

In America—outside of the cosmopolitan element—the true-born American is of the same blood, with the same mental outlook and regulating his life on the same traditional principles as the true-born Briton. The Anglo-Saxon race is the same the world over. And when Britishers cease producing pictures for the "British public" or for the "American public," and start producing them with an appeal that will go straight to the heart of the average Anglo-Saxon, they will have found out one of the secrets of success in photoplay production.

It can be accepted as axiomatic that the good film that will please the average Ameri-

MY ARTICLES OF FAITH

can will please the average Briton, and *vice versa*.

And now I want to declare my inborn belief in the power of printers' ink. I believe in letterpress, I believe in the Press. It is in all humility that I say to my friends in the British film industry—talk about yourselves and your business in the Press. Never miss an opportunity to get into print. Tie up your Press publicity on every possible angle. Talk about your director, studio, star, film, cameraman, story, office boy, scenarist, doorkeeper—talk about anything by which you and yours can get the benefit of the power of the Press.

This, so far as this country goes, appears to be not so much a neglected art as an undiscovered science. When I came to this country some years ago I was amazed at the quality of your Press. I consider that your *Kinematograph Weekly* is a trade journal fit to compare, and often to outrival, the film trade productions of any country. This journal, in which I now write, has nothing to compare with it in the world in its class. Your daily Press is wonderful, and yet this unique and incomparable medium for popularising the industry and your particular films is barely and rarely used.

Given a good film, I believe that judicious Press publicity can turn it into a huge box-office success. You must popularise, in the advertisement and editorial columns of the Press, your stars, your output, your future program, your directors and their staffs. It is of no use arguing that if a picture is good

MAKING A STORM



F. L. Granville (in glasses) in Africa creating a sand storm with aeroplane propellers.

Zeitlin went

see page 7

Fred LeRoy Granville the writer of this thought provoking and outspoken article, is an Australian by birth and was educated in New Zealand. After acting as field naturalist for Colorado Museum and Kensington Museum (London) he turned to a screen career. He applied his knowledge of photography to films and was chief cameraman to Selig, Pathe, Fox (on "The Beast") and Universal. He also photographed Mae Murray and Dorothy Phillips' features. He came to London two years back and directed Peggy Hyland in "Love Maggie" and "The Honeypot" which has been distributed in America. He has just completed the direction of Peggy Hyland in "Shifting Sands," which F.B.O. is to handle in this country.

it ought to go well on its merit. It *ought*—but it won't!

Then I want to say that you must exploit the personality of your British artistes in order to get well into the American field. I consider that there are in this country artistes that could rank among the world's best. They possess the essential of screen success—personality. But that is not sufficient. *You have got to sell that personality to the public.*

In America the system is to regard a star's personality as a marketable commodity. It is exploited until half the picturegoers of the States have come under the influence of the star's charm. In order to assist this, some firms send her to the most expensive *modistes* and pay her bill there. Others pay her a salary sufficient for her to buy the latest Parisian creations herself. In whatever way that is possible for the star's personality to be developed and augmented it is. This personality is then kept right in front of the eyes of the public until both the star and her pictures are in great demand.

I sometimes think that there are crowds of real stars sitting, Cinderella-like, in studios, who could make the fortune of the firm that had the wisdom to develop and exploit her personality. Anyhow, you can take it from me that *the American public simply must have a star.* You will get into America quicker and easier if you hitch your wagon to a star!

There is another essential, and it involves the use of that blessed word "co-operation." But I mean more than is usually meant by that. I mean self-protection and mutual support. The American film industry was built upon this. One director would never run down another director's film to outsiders. Every man-jack knew that the industry did not belong to one man, but to all. They knew that an injury to a member of the body was an injury to the body and all its members. They planted the standard of the film business and stood shoulder to shoulder in its defence.

So soon as this view of the industry is taken it means that every good production will help the industry and every bad one harm it. Therefore when I see a brother-director turn out a winner I am pleased for my own sake as well as his. And when I see an outsider with his gun drawn to shoot I get quick on the trigger. *It's my industry!*

In conclusion, I want to express my conviction that England must become the market place of the world's films. It has been, and it will be again. And if I may add to the advice already given, it is to say, don't wait for the public, either here or in America, to want your films—create a public demand for them yourselves. Boost your own goods. Publicise your own stars. Don't cry-down your rivals' goods—beat him on merit.

High Lights

Intimate Studio Gossip

Robert G. Vignola, the director of "When Knighthood was in Flower," has been unburdening himself on the question of close-ups, which he would eliminate if he had his way. He says: "We have too many of them. After a tense scene, the principal character registers a series of pyrotechnic emotions in order to convey to the audience, supposedly, the emotions he or she is experiencing. Why not leave something to the intelligence and imagination of the audience? Let *them* feel something! Emotion is not acted, it's *felt*. And when we have learned that more can be expressed by repression than by any amount of emotional acting, we shall have gone a long way." And I am inclined to agree with some of his remarks.

In the belief that it will interest my readers to know the latest news about Lady Diana Manners, who recently began her second film engagement. I have great pleasure in giving the following particulars which have been supplied me by Mr. Blackton's office:—Lady Diana motored to Hampshire on Sunday, the rear seat of her car being filled with her Elizabethan library. A charming cottage on the edge of the New Forest has been taken by Lady Diana, who will have her mother, the Duchess of Rutland, and her sister, Lady Violet Benson, with her much of the time she is at work in the making of this picture.

"The Virgin Queen," which is the name of the picture, is a romantic drama with an historical background, which allows for the introduction of many attractive scenes of Elizabethan pageantry. For over a year Mr. Blackton and Harry Pirie-Gordon, a well-known historical writer, have been at work on the story and scenario for this film. Extensive research has been made in order to ensure the historical accuracy of story and setting, as well as to bring out the most interesting facts bearing on the complex character of Elizabeth and the dramatic and poignant incidents that attended her career. Pirie-Gordon, one of the recognised authorities on English history, has personally co-operated with the producer in making certain that every detail conforms with history and with the art and spirit of the time. This is Mr. Pirie-Gordon's first work

in the film field. "I have been greatly attracted to the films as a remarkable medium for presenting our great historical romances," he said in commenting on his new work. "The difficulty has been that historical films, as a rule, were not historical, either in story or setting. When I saw Mr. Blackton's production, "The Glorious Adventure," a story of the reign of King Charles I., I was greatly impressed with the detail of the story and scenic investiture. I got in touch with Mr. Blackton, and after a conversation, was assigned to begin re-

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search work for this Elizabethan story. That was nearly a year ago. I have been hard at it ever since. But Mr. Blackton had been engaged in study of this period some time before that."

I am writing these notes with a bad grace. If it was not that they had to be written to-day, to get the paper put to press, I should be at the Hotel Cecil drinking the health of Billie Bristow and William F. Husband, who are being married. Billie is, of course, the smart lady publicity expert who has done more than anybody to popularise British film artistes with the public. In my stuffy office I toast them!

Evidently the producing business is bucking up, for Frank Zeitlin, the casting agent, is so busy that he is having to seek more commodious premises. He has secured these at 26-32, Shaftesbury Avenue, where his business will be organised into various departments, one of which, I learn, will be a Special Publicity Bureau for

artistes and directors. By the way, Mr. Zeitlin was telling me a good little joke *apropos* his recent visit to the States. It appears that a fellow-passenger out was Marcus Loew, the head of Metro and a number of other important film interests. Mr. Loew urged Zeitlin to make a point of seeing New York's high buildings, and a few days after landing Zeitlin called on Loew, who asked him if he had seen the high buildings. "Well, I walked round the city," replied Zeitlin, "but discovered that all your high buildings are Loew ones!"

Last week the ubiquitous kinematograph camera invaded the sacred precincts of St. Paul's Cathedral, the interior of which was filmed for the first time, when Pathé flooded the place with studio lights. The organ notes of the afternoon service had scarcely died away when the Cathedral was invaded by a strange army—cameramen bearing tripods and cameras, electricians busy with great lamps and coils of wire, and directors giving swift orders in unaccustomed whispers. Suddenly, with a hiss and a splutter, the Klieglights, the Cooper Hewitts, and the 500,000 candle-power "sun-arcs" shone out, flooding the Cathedral with the cold, clear light of the studio.

On completion of his work in "Hornet's Nest," Lewis Gilbert will undertake a somewhat large order. He has been retained by a new firm to direct a new picture, with quite a new theme (for English Pictures), and with a new star. The theme is Japanese. The star is a Jap. Most of the surroundings are Japanese. The firm is hoping to place before the British public a picture that will run a good rival to American Japanese pictures and star. Mr. Gilbert, who will also be responsible for the scenario, is no novice, having directed several pictures for the Everyman Film Co. He has undertaken this big order with every confidence, and hopes to carry it through successfully. I wish him every success.

to America

see page 9

Megaphone

J. Stuart Blackton's Successes



J. STUART BLACKTON.

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BRITISH STUDIO ORGANISATION

IT is not many years ago when a British studio was simply a large greenhouse or the odd corner of a building mainly used for a totally different purpose. To-day the Stoll studio at Cricklewood is already more like a small city than a greenhouse, but a city in which, in spite of the fine organisation under the management of Joe Grossman, the habits and customs have not yet become rigid or merely mechanical, as they would be, for instance, in a merely industrial factory of a similar magnitude. Films in this country are not yet turned out like sausages.

When the negative has been developed, given its cold and acid bath, wound from the developing frame on to the wooden drums, with a diameter of about eight feet, on which it is whirled round in the drying room heated by electric radiators, it is generally examined by the director as well as the cameraman before it is passed for printing.

There are also dry-cleaning machines, made by Debré, in which the film is brushed by an endless band of miniature chamois leather dusters.

There is quite a large theatre with a silver Lawrence screen for a rough run off, and a well fitted titling room. There is also a large and well equipped still department.

The wardrobe department is full of clothes and wigs which have become incorporated into film industry owing to their associations. Some of the property actually belongs to national history, such as the early fashion in khaki hats, those actually worn in the Boer War.

Then there are the clothes in which the hero of "The Tidal Wave" was nearly drowned, the bald head worn by the Fakir in "The Place of Honour," and old wigs with vegetable net partings, the art of making which seems to have passed "We can fit up 500 soldiers in khaki in three hours," says the wardrobe master, "and 250 convicts in 24 hours."

In the large property rooms, situated under the "deck" floor, anything, it is said (except personal attire), can be obtained, from a toothpick to a pickaxe, from a jack-in-the-box to an old master.

Everything which goes out is marked with the number of the set in which it is to be used, everything is catalogued and checked out and checked in, so that anything can be traced. The whole place looks like a glorified old curiosity shop.

In the modelling department figures and statues are made in papier-maché. The process involves the making first of a clay model, then a plaster mould, into which the wet paper is fitted.

Three-ply is the great resource in studio scenery. Even Newgate Jail (in "The Glorious Adventure") was made of it!

The carpenter's shop, then, with a floor space of about 60 feet by 40, is as important as any department. The scenery work here is under the direction of the art director, who is responsible for the sets from the time the scenario is handed to him to the time the scene is shot. This is a big responsibility, considering that a huge banquet scene may be taken next to a jail, with a church and a gambling den on another floor, all at the same time.

All the four directors (Maurice Elvey, Sinclair Hill, George Ridgwell, and A. E.

Coleby) have their own offices with their own cutting rooms, etc.

Like the treasures they really are, the finished films are stacked in vaults, five of them with ten shelves each and teak doors, two being for negatives and the others for prints.

There is also the stores department, where new machinery, accessories, etc., are received.

Under the "deck" floor a new generator of 130 kilowatts is installed. The electrical equipment includes twenty banks of Cooper-Hewitt mercury vapour lamps (used chiefly for special effects), three Sunlight arcs (one of which with a mirror has a three million candle power), twenty Wohl broadsides, sixteen Wohl duplex top-lights, fifteen Wohl tilts, thirteen Kleigl spot-lights, and twelve tilts, thirteen Wohl top-lights. For one scene nine or ten broadsides, a Sunlight, an indirect and a spot-light are often used at once.

There are whole galleries of dressing-rooms, suggesting ships' cabins, well equipped with looking-glasses, basins, etc.

Most interesting of all are the three "floors," the largest (that which was used for "The Glorious Adventure") being 400 feet by 70 feet.

Lastly, there is the most popular department of all—the canteen. It is really something more than that, for it contains a refreshment room for stars and heads of departments, 20 feet by 20; another for small part artistes and supers, 27½ feet by 20; and a staff messroom, 45½ feet by 20. This restaurant has a wonderfully equipped kitchen, 40½ feet by 15, in which all the cookery is by electricity. Sometimes hundreds of extra meals have to be prepared at very short notice. A good lunch can be obtained for 1s. 3d.; breakfast can be obtained at 9 o'clock, and up till 10 supper is served to artistes who work by night.

FLASH BACKS

"I DO not agree that our own artistes are being penalised by Americans appearing in our films."—HERBERT THOMPSON (*Granger*).

"Kinematograph has placed in our hands the opportunity of leaving to posterity a vivid and exact record of contemporary events of historical value."—*Daily Telegraph*.

"Wherever American films gain the upper hand the probability is that the export of British goods to that particular territory suffers."—J. E. PRYDE-HUGHES.

"Kinema pictures, properly organised and selected, are of the greatest value to education, and yet are so far hardly used at all."—LORD MONTAGU OF BEAULIEU.

"It is quite impossible on the film to reproduce the illustration of the individual character."—HENRY HENDERSON.

"The kinema has been a curiously disturbing invention."—*John o' London Weekly*.

for the General

see page 13

This remarkable film city, or art factory, covers an area of 27,993 ft., and still seems flushed with pleasure at its own daring in being converted from an aeroplane factory to artistic use.

Another very large studio in London is the F.P.-Lasky building at Islington. This is modelled on the best American lines, and Major Bell, the studio manager, has reduced the organisation to a fine art.

Studio organisation, as we understand the term to-day, is nothing more than a specialised system applied to the production of motion pictures, a system by which energy, time and money are husbanded by steady concentration in one direction and not dissipated in a number of extraneous issues.

By this means the director of to-day is able to give his entire attention to his story and its production, without having to worry about such matters as getting a cast together, running up a set or superintending the exigencies of the leading lady's screen wardrobe.

The staff receives its orders from departmental heads and are responsible to them directly in all matters pertaining to their respective duties. Only heads of departments are in direct touch with the studio manager.

Every new member, on starting work at the studio, receives a copy of a chart, so that he can make himself conversant with the general organisation of the plant and under what heading his duties automatically place him. On the first of every month a list is issued giving the names of the whole staff grouped beneath departmental heads.

The "pictorial" group indicated, such as draughtsmen, carpenters, painters, properties, engineers, etc., co-operate in their work under the chief art director as the head of their combined departments.

The cameramen are attached to their own particular directorial group during the making of a picture. They take their orders from the director, who, for the time being, is their departmental head. When the picture is finished they come under the Studio Manager, as always, for administration, who, after a consultation with his producing staff, decides under which director they are to work for their next picture.

A few minutes after the scenario of a new production has passed officially into the hands of the studio management, a conference is held, attended by all the heads of departments. After half an hour's discussion, each chief knows really what is expected of him, and the assistant director has only to notify the various departments when the different sets and costumes or other effects will be required.

Donald Crisp only needed fifteen days to film "The Princess of New York." Fifteen sets were built, "dressed" and "shot" in seven days—which, we think, constitutes something of a record in the British producing business.

With this system of centralised organisation, any director who gets, let us say, a happy inspiration at five o'clock in the afternoon, which necessitates a slight alteration in the story, can call for a new set to be built by nine o'clock the following morning; and, what is more, find it ready for him at the stipulated time.

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THE MOTION · · PICTURE STUDIO

SEE PAGE THIRTY-THREE

MAURICE P. THOMSON



- "THE FIFTH FORM AT ST. DOMINIC'S" (Davidson—A. E. Coleby)
- "THE PEACEMAKER" (Stoll—A. E. Coleby)
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ENGLAND LEADS AMERICA!

Ernest G. Allighan seeks to prove that long before Kinematography discovered America England discovered Kinematography

THERE is no wisdom in blinking the fact that during the last decade the British film-producing industry has allowed itself to be thrust far in the background by the Americans. We do not blame America for this. On the reverse: she is to be complimented on having used every means to forge ahead. Her commercial opportunism is a credit to her and an example to this country.

At the same time the backwardness of the British Industry is a matter for astonishment if only because of the fact that we were first in the field and had a long start of the United States in kinematographic matters. The film history of the U.S.A. compared with that of this country is analogous to the political history of the U.S.A. compared with this country. This country is the real birthplace of the kinematographic art as she is of the stage art. Even as we write there is at least one film director at work in this country who has been actively engaged in making films for nearly a quarter of a century. In his early days it was not at all infrequent for as many as fifty copies of his films to be despatched across the Atlantic for American screens.

A few months before the war there were producing concerns in this country as relatively prosperous as Fox and Lasky is in America to-day when those two particular firms were struggling to get out of their swaddling clothes. Both William Fox and Adolph Zukor frankly admit this—they even admit that they learned their business from European film directors whom they have since completely overshadowed.

When William Fox first decided to make photoplays himself instead of merely being the distributor of the productions of other firms, he sent Gordon Edwards to Europe "to find out how a moving picture should be made and to get the best ideas as to studio construction."

That was in 1912, and about the same time Adolph Zukor, the founder of the Famous Players-Lasky Corporation of America, started the vast organisation by buying the American rights of the film "Queen Elizabeth," in which Sarah Bernhardt plays the leading rôle. With this as his incentive Zukor began to make films himself.

Charles Urban, the premier director of educational films, has declared that he learned all he knows of the business in this country.

Other instances: Mr. Ponting's first films of Captain Scott's Antarctic Expedition, and Dr. Haddon's films of the islands of the Torres Straits, and H. Haydon's films of Northern Australia, and Paul Rainey's film of the East African hunting expedition (famous for the pictures of a wounded lion advancing to within 4 feet of the camera and being abruptly stopped by a bullet from Mr. Rainey's gun)—all these anticipated, by several years, the same sort of films that have subsequently come from America.

Will Day, the veteran in kinematography, possesses a unique collection of motion-picture apparatus, photos and authenticated records, which have recently been given a State exhibition in the Science Section of the South Kensington Museum, and his statements on the history of kinematography are accepted as from an unimpeachable authority. He stated recently in the *Illustrated London News* that the optical lantern was first produced and brought before the public by Athanasius Kircher, a German Jesuit of Geiss (Hesse Cassel), who in 1640 made his first magia catoptrica, or magic

lantern. The Jesuit College at Rome was crowded nightly with the nobility and wealthy citizens to witness the projection of a few crudely painted slides of demons and skeletons. The lantern consisted of a cylinder, in the front of which was fixed a concave glass. Inside was fixed a parabolic reflector, and in the focus of the mirror was a candle. It is a query if the credit of producing the first moving-picture machine ought not to be accorded to Kircher, though it was not produced to show motion. A species of drum, with eight flat sides, each carrying a different object, was used in the moving-picture machine, reflecting on to a mirror hung upon the wall at the correct angle to view each successive picture when the drum was revolved.

The first to record specific data as to persistence and movement was Dr. Peter Mark Rogêt, Secretary of the Royal Society, who in 1824 read a paper before the Royal Society on "Persistence of Vision with Regard to Moving Objects," subsequently published in the *Quarterly Review* in 1825. This paper made possible the science of kinematography. Dr. Rogêt became interested in the subject by watching the wheels of a baker's cart through the spaces of a Venetian blind. Although the wheels of the cart were revolving rapidly, by glancing his eyes up and down the blind, the laths of which acted as a series of shutters, he received a number of momentary impressions of the wheels being stationary.

The first instrument to produce apparent motion from an inanimate drawing was the Thaumatrope, and was invented by Sir John Herschell in 1826, but was produced by Dr. Paris, who exploited it commercially.

Dr. Plateau in Ghent, and Dr. Stampfner of Vienna, gave time and study to the theories put forward by Dr. Rogêt. In 1833 both produced the same type of disc instrument simultaneously, the former calling his the phenakistoscope (afterwards called the fantoscope) and the latter the stroboscope. In the instrument the eye was brought as near the slotted disc as possible, the moving picture being clearly seen in the viewing mirror when the disc was revolved.

In 1834 Dr. Horner, a native of Bristol, invented the dædaleum and gave a full description of the instrument in the *Philosophical Magazine* in 1834. This apparatus was patented by a Frenchman, Devigny, in 1860, and called by him the zoetrope, or wheel of life.

A Greenwich man, Mr. Beale, in 1866 invented the choreutoscope, a clever instrument which contains practically all the elements of the present-day Maltese-cross projector.

Professor Marey commenced his research on the analysis of motion on the outskirts of Paris in 1870, using photography to secure the wonderful movements of birds and animals subsequently recorded by him.

To Edward Muybridge, of Kingston-on-Thames, praise is due for his efforts to reproduce by a series of 48 cameras the various movements of human beings and animals. In 1872 he journeyed to San Francisco to settle a wager for £5,000 made between two American millionaires as to whether a horse, in trotting, lifted all four feet off the ground at once or not. He

proved by a series of reconstructed photographs upon a machine he called the zoopraxiscope that all four feet were off the ground at the same time. He later gave his services to Pennsylvania University. Before completing his photographic records of movement he spent a sum of no less than £40,000.

If any one man can be styled the inventor, or "father," of commercial kinematography, that title can justly be bestowed upon the late W. Friese-Greene. He commenced his first experiments with motion-picture photography before 1885, and in that year produced the first film upon paper, using perforations down each side of the margins. Clever as this was, Mr. Friese-Greene was not content. After years of close study and labour, during which he spent nearly every penny he possessed, and had all but given up in despair, the thought came to him to try celluloid as a base for his photographs. After discarding glass, gelatine, paper, etc., as unsuitable mediums, he secured his first pictures upon celluloid in 1889, and, together with Mr. Evans, a clever engineer, who assisted him with the mechanical construction of his camera, was granted a patent for his process, No. 10,131, in that year.

Edison began to take an interest in kinematography about 1877, trying to secure photographic negatives of microscopic proportions upon a spiral celluloid cylinder. The patent specification of his kinoscope was filed in 1891 in the United States. This machine used the same standard size of film which we use to-day, known as the Edison standard. It has four perforations on the margin each side of the picture, and the actual photograph measures 1 inch by $\frac{3}{4}$ inch, thus giving exactly 16 pictures to each foot of film.

One of the earliest forms of illuminant that was such an essential aid to the successful projection of motion pictures was the oxy-hydrogen light, first produced by Drummond. In its production he used a cylinder of lime. The first automatic regulator was produced by R. R. Beard. Electricity was introduced as an illuminant for the optical lantern about 1855-60. One of the first successful arc lamps was produced by John Browning. This lamp burned two sticks of charcoal, and the generator consisted of a six-cell Groves battery. The automatic arc lamp of Duboscq, of Paris, and the Brockie-Pell were others.

From this date onward followed commercial kinematography. Charles Urban was responsible for the success of the Warwick Trading Co., and later the Urban Trading Co. Joe Rosenthal was the first to tour the world with a motion-picture camera, securing pictures of Kruger, the Boer and Kusso-Japanese Wars and the Philippine War. His were the wonderful pictures of the White Sea Fisheries.

The original biograph pictures shown at the Palace Theatre in 1897 were patented by Mr. Casler, an American, assisted by Mr. Hamburger, of the Dover Street Studios.

John Wrench and J. Priestwich received their first tuition in the manufacture of kinematograph apparatus from W. Friese-Greene in 1896.

From all of this it is perfectly obvious that the beginning of the art of kinematography commenced in Europe, and that America has only improved upon what Great Britain has initiated. And yet in face of this fact Britain is now lagging behind. What is the reason?

Advancement of the

see page 14

A FEW CLOSE-UPS

DOROTHY FANE, during the two years in which she has devoted her time wholly to film work, has played in seventeen film productions. Already five films in which she appears have been released in the United States. These comprise "Beside the Bonnie Brier Bush," "Princess from New York," "Three Live Ghosts," "In the Night" and "Bulldog Drummond."

KINCHEN WOOD studied film production on the scenario staff of the Fox Studios in Los Angeles. Since his return to England about a year ago he has completed sixteen scenarios for British producing concerns.

A. B. IMESON has played with most of the big English stage actors, including Tree, Irving, Martin Harvey, George Alexander, Frank Benson. In America he has appeared in plays in which Olga Nether-

sole, Joseph M. Gates and others have been starred. His screen work includes leading parts in "The Harbour Lights," the new Tom Terriss Ideal production in which Tom Moore is featured. Imeson has also played for J. Stuart Blackton in "The Gipsy Cavalier" and "The Virgin Queen."

A. BROMLEY DAVENPORT made his film debut in the Broadwest film "The Great Gay Road," but prior to that had had thirty years' stage experience. He has appeared in four productions for the George Clark people, namely, "The Bigamist," in which he played the part of Dick Carruthers, "The Persistent Lovers," in which he appeared as the Duke, "Boy Woodburn," in which he enacted the rôle of the father of "Boy" Woodburn, and "Fox Farm." For Stoll he played a sporting comedy crook

in "Running Water," the first of a series of new British comedies. Some of his stage appearances were in A. A. Milne's "The Romantic Age," "The Choice" at Wyndham's with Gerald du Maurier, and in "Our Mr. Hepplewhite" at the Criterion. He considers screen acting a fascinating way of earning money, though more difficult than the stage, for the emotions have to be expressed by gestures and expressions only, instead of being aided by the voice. He is now playing an important part in the new George Clark production, "Maid of the Silver Sea."

MAURICE THOMPSON made his first appearance in pictures in 1920 by way of a "kid crowd" in "My Lord Conccit." The work immediately appealed to him, and he haunted the agents' offices, obtaining a number of such engagements, his crowning effort resulting in being chosen for a "close-up" (which meant such a lot to a kid) in "Four Just Men." Shortly after, hearing that A. E. Coleby was casting boys for a new film he managed to secure the part of Stephen Greenfield in "The Fifth Form at St. Dominic's." Coleby (a veritable Fairy Godfather) gave him the part of "Froggy" in "Froggy's Little Brother," the Trade show of which brought him an offer from Will Kellino, of the Gaumont Co., for the part of Jim in "A Soul's Awakening." Mr. Coleby gave him parts in each of his productions since the "Fifth Form of St. Dominic's." He will be 16 years old in February next, and character work makes a tremendous appeal to him.

ADRIENNE MONCRIEFF has played important parts in at least twenty-five English productions under the direction of most of the leading English directors. Some of her films include "Carnival," "Bulldog Drummond," "Paddy the Next Best Thing," "Flames of Passion," "Pickwick Papers" and "The Game of Life."

HETTA BARTLETT spent a number of months in America playing with Charles Hawtrey in the "The Man from Blankley's" and "A Message from Mars." Her screen work includes many in important parts in a great number of English productions, including "A Woman of No Importance" and "Sonia"—"The Woman Who Came Back"—as it was known in the States.

HENRY VIBART is regarded as the ideal father of British film land, and is as popular on the London stage as he was in America, when in 1896 he made his first appearance at a New York theatre with Arthur Bouchier and Irene Vanbrugh. Following this engagement Vibart remained in America to play leading parts for a season under the Richard Mansfield management. He also appeared in New York with Lily Langtry, John Drew, Ellis Jeffreys and Sutherland Marlowe. Returning to England Vibart was one of the first recognised theatrical celebrities to play for films. So far as his memory carries him back, Vibart thinks his first appearance under the studio arc lamps was in "The Breaking Point." Since then Vibart has appeared regularly in films, and has some very fine performances to his credit. At the present time he is appearing before the camera and on the stage. Amongst Vibart's most recent screen appearances have been those in "A Woman of No Importance," "Sonia," retitled for America "The Woman Who Came Back," as the doctor in "A Bill of Divorcement," "The Bohemian Girl," and "Flames of Passion."

EDITH BISHOP has for many years been connected with the English screen, but it was not until quite recently that she became a leading English screen artiste. Her first big success was in the Stoll film, "Odds On," and as a result of her work in this picture she was re-engaged to play for the same company in "The Prodigal Son."



[Photo

MARJORIE HUME

[J. Curlin

LEADS IN

"Prince of Lovers," "Love and The Whirlwind,"
"The Scientist."

Represented by FRANK ZEITLIN, 3, Great Windmill Street,
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Film Industry

see page 15

WHY cannot England turn out a series of super-films? Why?

In order to answer this question we must get to the root of the trouble by turning to the financial side of the question. No director can turn out a perfect motion picture while he is encountering troubles on every side, and while there is insufficient money to back him.

This brings us to a very interesting problem: Why is not the money forthcoming? I know many people in this country who have plenty of money, but they will not put a penny-piece into the film industry—not because that industry does not pay, but because it certainly will not pay while it is managed as it is. I personally, have worked in the States and in this country in all parts of the profession, and during this time I have made a careful study of the U.S.A. methods and those of the English. I have given the early part of my life to this study, and am now trying to start myself. When I get the chance I shall go out in England armed with the knowledge to combat these difficulties.

There are two types of mismanagement in this country—mismanagement in organisation and the mismanagement where directors have thought of themselves only. I will deal with the latter case first, and there are many instances of this.

A man has come along with £10,000 and approached a director—or so-called director—and has said: "I am told there is money in the film industry. Here is £10,000. Get busy and make me a picture." The director, thinking to himself (and, incidentally, of himself) says: "This fellow knows nothing about films; I'll fool him. There is £4,000 for the picture, my salary £2,000, my friend £1,000, odds-and-ends £1,000. Now, let me see; that's £8,000. Well, I ought to have a car. That will cost £1,500, and the other £500 will do for petty cash!"

The appalling result is that the director turns out a junk picture at a cost of £4,000, whereas he might have made two pictures or one super on such an amount. Consequently our financier loses his money and taboos films for the rest of his days, and tells his friends on no account to touch films.

Now what chance has a young company to make good in these circumstances? Everyone they approach says: "No; we know all about films. We aren't out to lose money."

And then, again, other companies have failed through amateurish management, where there has been no organisation and no system. The people, in these concerns have just muddled along anyhow, not knowing what they ought to be doing; had no arrangements made, and consequently time has been wasted, and time means money. Result: failure.

Now there are companies that are paying, for the simple reason that they are managed in a business-like way by business-like people, but they fail to make a big splash because they lack common-sense. What must a film do to pay very well? It has to travel through the States with its 60,000 kinemas (no film is going to pay properly if it is only to be shown in England's 4,000 kinemas). British concerns must realise this and cater for the American market, and to cater for the American market you must have something that is going to interest the American market.

How are we going to do this? The answer is simple common-sense. America supports

He spent real money

see page 18

GETTING TO AMERICA

by ROY CALVERT

its own artistes, therefore we must have the name of one good American artiste in our pictures, so that the American public will take an interest in these pictures.

America will not pay to see bad pictures in preference to its own first-class products. Therefore, our pictures must be super productions. The technique must be perfect—the production must be perfect, and the photography must be perfect.

England, buck up! It is time to start delivering the goods. We can make pictures if we go about it in the right way. A man with any personality at all can point out to the investors the path of the golden future.

Can point out how the failure of the past happened—how these failures can be rectified, and how we can prosper in the future, simply by catering not for England only, but for the world's market.

Let this be our motto in the future: "Every picture we produce must be better than the last."

PARLAMENT (from page 18).

its doors to screen artistes. If it say we have so many stage artistes unemployed, the screen can reply, "So have we." If and until there is that interchange of which you write as if it were *au fait accompli*. Personally I should never dream of joining the A.A., which is purely an organisation of stage actors. The stage regards the screen as a successful rival; that is a concrete fact that in self-defence it exploits it is another concrete fact. No theories or arguments or visions of the future can remove this stumbling block.—"MALGRE."



FLORA LE BRETON

Leads in: "La Poupee" (Wardour); "Soul's Awakening" (Gaumont); "The Gypsy Cavalier" (Blackton); and

Rosemary in "The Gorious Adventure."

34, NEVERN SQUARE, EARL'S COURT, LONDON, W.

CRAFTSMANSHIP SUBVERTED BY COMMERCIALISM

How a British producing concern succeeds with ideals.

IT is always with the greatest pleasure that we record the doings of a company whose object is to make pictures with the maximum amount of artistry compatible with commercial enterprise. The Atlas Biocraft Company, whose beautifully coloured engraving appears on our cover, can indeed be included in this category. From an interview I have recently had with one of the principals of this firm it was made quite apparent to me that the craftsmanship of picture making, too often subordinated to pure commercialism, was certainly occupying a foremost place in the minds of the directors of this concern.

Their plans for the production they are at present engaged upon augur well for the realisation of these intentions.

"The Man Without Desire" is taken from an original story by the world-famous dramatist Monckton Hoffe. It relates in romantic fashion the love story of a young Italian aristocrat. The first half of the story is laid on eighteenth century Venice, the latter half in modern Venice and England. The story bridges an interval of 200 years in the most unique and mysterious fashion. How this is successfully accomplished remains to be seen, but the author, in this case at any rate, can be relied upon to give us something really thrilling.

Ivor Novello, whose last picture "The Bohemian Girl" has recently been released, is probably the most highly salaried juvenile in the country. His features are considered to portray the finest example of Adonisian perfection. It is rarely that you find histrionic and musi-

*"I stood in Venice on the Bridge of Sighs,
A palace and a prison on each hand."*

—Byron. Canto. iv, i.



IVOR NOVELLO

(Star in "The Man Without Desire")

cal ability so marked in any one individual. As is well known, Ivor Novello has been responsible for the music of a great number of the most successful musical comedies of recent years, and his more recent advent to the screen has added considerably to his laurels.

D. W. Griffith, during his last visit to England, expressed the opinion that Ivor Novello would soon become as well known

throughout the world as he is to-day in England. Rumour has it that he has signed on to appear in a series of pictures to be produced under the same ægis.

Playing opposite to him is a comparative new-comer to the screen in the person of Mademoiselle Yazikova. Nina Yazikova, as she is known to her friends, was born in Russia. At the outbreak of war she was studying dancing at the Royal Academy at Petrograd, with a view to becoming a premier danseuse.

The revolution, however, interfered with her ambition, and she and her mother were evacuated by the British from Batum on the shores of the Black Sea, where they were spending a holiday. Being practically destitute, they were cared for by the British in Constantinople till the day came when Yazikova married an English officer and returned to this country.

She has done a certain amount of film work in Russia, so it was not unnatural that her first thoughts were to continue

in this direction. In being cast for a part opposite Ivor Novello she has received the opportunity she has so assiduously been seeking.

Her features are classical. She is dark, with a beautiful white skin, and her eyebrows and forehead are conspicuously perfect. She possesses the charm and vivacious artistry which is characteristic of the old Russian families, and bids fair to become a leading light in the world of movies.

Another artiste who is included in the cast is Dorothy Warren. She is an actress of some note, who possesses a literary and artistic knowledge unrivalled by her sex. Her particular forte is period costume, and in this production she will have plenty of scope for her abilities. Until recently she was appearing in Barrie's "Shall We Join the Ladies?" and left the cast in order to take up her present work.

The important heavy rôle is being played by the eminent Italian Star Sergio Mari. This inter-racial mixing of artistes in a cast is becoming increasingly popular, and undoubtedly adds international value both from an artistic and business point of view.

Finally, the production of the film is under the direction of Adrian Brunel, who needs no introduction to the British film world. He is, of course, best known for the production of a series of comedies which A. A. Milne wrote specially for him. He is regarded as one of the most intellectual directors in this country, and his knowledge of the literary and dramatic world is most noticeable in his work.

Miles Mander, his partner, is also well known. His knowledge of the conditions of the film trade in the various countries of Europe is probably unique. He has tackled most branches of the business and, as General Manager of the Atlas Biocraft Company, will have plenty of opportunity to exercise his marked abilities.

We await with confidence the film products of 16, Albemarle Street.—E. G. A.



MILES MANDER
(General Manager).



ADRIAN BRUNEL
(Director of Productions.)

FINANCIAL BASIS OF BRITISH FILMS

by Col. SIR WALTER DE FRECE
M.P.



WITH all the good will in the world, but with complete plainness of speaking, I should like to touch briefly upon the difficulties of financing what I may call the producing end of the British film Industry, says Sir Walter de Frece in the *Bioscope*.

I think I may lay down as a general proposition that the record of the film producing companies in this country up to the present date is not such as is likely to command the confidence of the public; or, in other words, that of the ordinary investor, on whom producing companies must rely.

I am quite ready, if need be, to give my reasons for holding this point of view. Most of us are aware, although the public is not, that there is very little chance of a British super picture, costing, say, from £25,000 to £30,000, making a profit if it is only exhibited in the United Kingdom. In the first place, there are far too few picture theatres, either to take such a film or to make it pay. This may seem surprising, when we contemplate the number of existing theatres and those springing up, but it is none the less true. Accordingly, British producers are compelled to concentrate, as they are now concentrating, on pictures with a world-wide appeal. They have to look, in the first place, to getting them into America and other large markets.

Producers in the United States are not under the same disadvantage. They have so many picture theatres to which they can look for all the large profits which they expect, that they are able to send their pictures abroad at a rate which would not be worth their while if they had to rely upon the British market primarily for their returns, though it at all events yields a certain additional return to the one which they can confidently count on at home. This explains, of course, why Great Britain has been and is being flooded with American pictures. British pictures are wanted everywhere, but it is fatal for them to be purely local in their treatment, and of a nature appealing solely to the home public. This point must especially be kept in mind when the undoubted demand for British pictures is being felt, because on the reputation which actual large scale productions now acquire, will be based for years to come the accepted world standard and estimate of our ability in this line of artistic work.

On our films, therefore, very large sums of money have to be spent, and we are at once faced with the difficulty of finance. It is not merely that the ordinary investor hesitates in his support of film enterprises, but he is confronted with so many other sound and proved commercial enterprises,

paying high rates of interest on capital, while even the best gilt-edged British securities give such excellent returns coupled with absolute safety, that he, perhaps not unreasonably, halts before interesting himself in a new industry, possibly of a speculative nature, but which, if successful, as it easily could be, is capable of realising very large dividends indeed.

What is then the position of the producing companies? Failing public money, they have to turn to the bankers, but these are notoriously shy of making advances, and up to the present they have been unwilling to respond, owing, to a very large extent, to their doubt as to the collateral security or to the credit and integrity of the picture business as a whole. Of course, this would not be the case with a body of men well versed in the intricacies of the motion picture business, but one cannot blame the banks for their failure to be what I may perhaps call pioneers in the work. The banks are, I believe, only too anxious to get the business if properly secured, the more so as in my opinion the motion picture producing business has outgrown private finance, just as have done railway development and the vast commercial undertakings of this country.

I therefore suggest the formation of a "Kinema Finance Corporation," consisting of financiers and experts in the motion picture industry; the principal object of the Corporation would be to finance film productions, considering all applications for advances on their merits, the suggested story, its possible appeal to the public as a money-maker; the standing and reputation of the producer; the estimated cost, etc., etc.; and once satisfied, to advance the necessary funds for the production, taking in return a fair proportion of the

profits, plus reasonable interest on the sum advanced.

At the same time, I hold that the capital of the suggested Corporation need not be large, for with responsible men interested, there ought to be no difficulty in obtaining advances from the banks on the guarantee of the Corporation.

It is, therefore, necessary to bring the best business brains into the Industry, and since I first made this suggestion, I have been informed that there is already in existence a similar organisation, which has been making handsome profits in America. That America believes in bringing the best brains of the country into the Industry is evidenced by their recent appointment at a very high salary of Will Hays, who was lately a prominent Government official.

If my information be correct, I suggest we cannot do better than follow the lead of America. There is a golden future for British pictures. The spade work has been done at great cost, and with proper financial backing, the reward is in sight.

On the other hand, without such backing, the British producing companies must continue plodding along and occupying what I may call only a back seat among picture producing countries. Nothing nowadays is of real worth except the best. In the old days, it was quite possible, as we know only too well from our experience of foreign films, to produce an article which made money because there was nothing to compete with it. Now the standard is completely altered. Every country is in the picture producing business. I have seen a great many films produced in non-Anglo-Saxon countries, and I feel that to hold our own, we shall have to make very strenuous efforts on an organised and systematic scale. With such efforts, success is possible, and we have really only touched the fringe of the development of this Industry all over the world.

There are people who think that the film Industry has perhaps reached its zenith. It is quite the contrary, but only the best pictures will hold their own, and I therefore suggest that if we are to lead in production, as we could lead, we must seriously take in hand the whole organisation of finance, and ensure that in the general world-output our contribution is such that we can challenge any competition from any country. I, personally, have no doubt of success, but there will only be success on the right lines, and I believe, if it is possible to form such an organisation as I have suggested in this country, the greatest of our present-day difficulties will have been overcome.

Donald Searle

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STUFF
ONLY.

The Press is unanimous in declaring that there is a lamentable dearth of Best Screen Comedy,

THEY WROTE THIS BEFORE THEY SAW ME

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in the

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Our Parliament

Readers in Council on Film Matters of Interest

Who Wants Money?

MR. SPEAKER,—I have read with great interest the letter in last week's Parliament on the subject of the small investor. There must be many like myself with a great love for the pictures, who would like a chance to invest part of their small savings in some film company. Please tell us in your columns the names of firms that would take our money—but British companies, please. We want to help our own people.—“ANOTHER SMALL INVESTOR.”

Shifting Camera-Views.

MR. SPEAKER,—In the last issue of THE MOTION PICTURE STUDIO, Christabel Lowndes-Yates, under the heading “Plush-Chair Points of View,” very rightly held that the public must be the final judge of what is good or bad, and its criticism, which, though voiced from “The Plush Chair” and not in the Press, must receive consideration. Let us hope that the points so impartially reviewed by Miss Lowndes-Yates will receive the consideration due to them.

But there is one statement in her article over which I should like to join issue with her, and that is—I will quote Miss Lowndes-Yates's own words:—

“Many mothers are saying that the constant shifting of the camera view is bad for the children's sight, and that is a criticism most people will find to be true.”

Miss Lowndes-Yates qualifies this statement by stating that this is beginning to attract the attention of all directors.

The point which I wish to raise with Miss Lowndes-Yates is not so much that her statement is at fault, as that she has touched all too lightly on a far-reaching point of technique in production.

The shifting of “camera view” has a very decided effect on continuity, although on the surface it may not appear to do so.

The real fact lies not so much in the constant shifting of the camera view as in the *wrongly-timed* shifting of the camera view. It is just as injurious to the eyesight (under certain conditions) to play several scenes all in one length or angle shot.

The human eye in normal every-day life is constantly changing its focus and angle view, without any undue strain, and this is simply because the eye is doing its normal and natural work. The focussing of the eye (as far as we are concerned) can be described under two headings:—

- (1) Subconscious focussing.
- (2) Conscious focussing.

The first of these is at natural focus, the equivalent of which in the camera is infinite. In this focus the distinction and size of the objects are in proportion to their position, and in direct relation to the length and clarity of vision of the eye.

But the conscious focussing is altogether another thing. It is the eye accommodating itself to the act of the brain deliberately concentrating on some object through the eye.

The whole question as to when to change

the length and angle of a shot really dissolves itself into this. When the interest of the watched has been stimulated sufficiently for the brain deliberately to concentrate and so cause the eye to accommodate, then and then only is the time to make the change into a near view. Inversely, when the brain has ceased to concentrate, then and then only is the time to lengthen the shot and change the angle to such an extent as to produce what one might term a condition of the sub-conscious focus.

If you have stimulated the brain for change of shot the change will be natural. If you haven't, it won't. Strain is caused by the unnatural exertion placed on the faculties of the brain and eye. On the other hand, if you stimulate the brain and fail to make the necessary change, the result will also be unnatural and therefore injurious. It is because directors are beginning to give their attention to this point that one must realise before making a change exactly what the situation is.

We must listen to the reason given by the “plush-chair” critics, but we must translate their criticisms of bad results into technical reasons for failure. That there is a tendency growing at the moment on the part of the British directors to keep in one length and angle of shot as long as possible there is no doubt.

On the other hand, the American technique in some of the films we see is undoubtedly at times not up to the standard set by themselves. On closer examination one finds that the “carrying through” of action from a close-up to a long shot, and vice versa, is not now receiving the attention due to it, and it is this “carrying through” of action that stimulates the brain in the way before mentioned preparing for the change of angle and shot, and doing away with all undue eyestrain. In short, the length and angle of shot and variation of same are governed by factors purely psychological.—GERARD FORT BUCKLE.

Age versus Youth.

MR. SPEAKER,—It is interesting to have an article from a director, as one always wondered what was their actual view-point. If all those producing films in England endorse and share Frank Crane's, it would account for much in the past and present, and as regards the future I can only say, “Heaven help British films, for with such views they will never dominate the world.”

Apparently Mr. Crane is obsessed by the youthful methods of Mary Pickford and the antics of Douglas Fairbanks. As a matter of sober fact, both these artistes are past their youth now.

What a nightmare! Nothing on the screen but flappers—*i.e.*, beardless youths, and flappers.

“Here and there,” we are solemnly told, “mature age creeps”—if you please—“into

the studio, but is only suffered to exist as a frame for youth.” What utter piffle!

If the screen is to fulfil its purpose it must, like the stage, “hold the mirror up to Nature.” Nature, that is Life, as we know it, is not limited to youth, fortunately. A director who is worthy of his work does not limit his view to the phase or section of life that most appeals to him; he must see life, and see it whole.

Take, for example, the most perfectly artistic film being shown in London now, “Foolish Wives.” It is a slice of real life. In it youth, as Mr. Crane preaches, is singularly lacking. The leading characters are not young in either body, mind or intellect. What could be more moving than the moment of great tragedy when the cloak of the grim-faced soldier is torn off to reveal the fact that he is armless.

Take another great film by perhaps the most artistic director working here, “A Bill of Divorcement.” The chief interest lies in that great artiste, Fay Compton, who is too great an artiste to claim or pretend either to be youthful or not.

Take Shakespeare's plays. How rarely does youth dominate them. Take great paintings of world-wide repute. Mona Lisa's enigmatic smile, the Laughing Cavalier, Whistler's Mother, The Ambassadors, Venus and Mirror—none youthful.

No; really for a gentleman to come over from America to teach us how to direct films, and then write a high-brow article such as the one you print, is sublimely ridiculous.

Is it sought to turn the film into a kindergarten?

Youth is of no more vital importance in the studio world than middle-life or old age. Each has its fit and proper place, and the director best succeeds who realises this: in a word, shows himself possessed of sense of artistic fitness of people and things. If he takes a limited and sectional view he is no true artist. His vision is defective.

I am but a screen actor, but, I hope, sufficient of an artist to know how utterly misleading Mr. Crane's views are. No wonder with such views a young American artiste is paid here £1,000 a week.—ESS JEE.

Screen or Stage Artistes?

MR. SPEAKER,—Is it not an “actual concrete fact” that the stage door is closed to screen artistes simply because they *are* screen artistes? You can prove it any day in the week. No stage manager nor stage artistes' agent will give a screen actor work on the strength of experience in screen acting. I had hoped that my exhaustive treatment of the A.A. attempt to rope in screen artistes had silenced it.

You give two apparently recent cases of A.A. fighting for screen artistes. Are not both Arthur Walcott and Flora le Breton members of A.A.? Naturally members claim support in case of need, but both are, I believe, stage actors, so that your examples prove nothing. Personally, I have the greatest admiration for the screen work of both these artistes.

The attitude of A.A. reminds me of the wolf in Little Red Riding Hood, dressed in grandmother's clothes, beguiling the defenceless child into confidence that it may gobble her up.

Our directors are to blame, or rather the enterprising agents who induce film-producing concerns to import actors from America and pay them as many pounds as they had dollars in U.S.A. or more, and then compel the director to use them.

To resume, it is up to the stage to open

for YOU

see page 20

(Continued on page 15.)

CLIVE BROOK

DAVID O'RANE

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Now being shown in America as "The Woman who Came Back."

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DORINEA SHIRLEY

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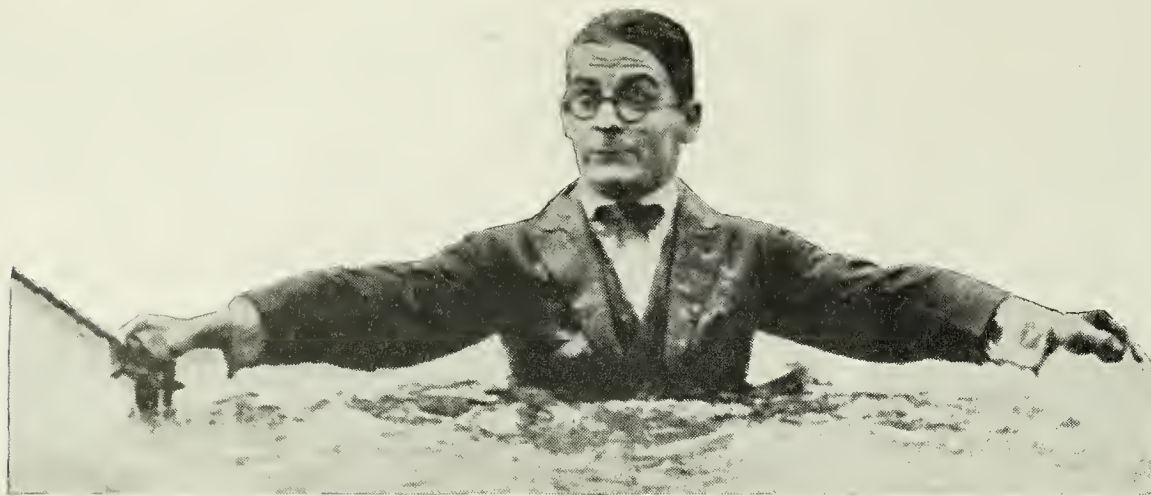
"The White Desert,"
(HAGENBECK)

NOW PLAYING LEAD IN

"Petticoat Loose,"
(STOLL)

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LONDON, W.





NO one in this country pretends that we have become a serious competitor in the matter of screen comedies; but—as the saying goes—we are doing our best. We have certain very good non-slapstick comedies to our credit, such as “Alf’s Button,” “A Rogue with Love,” “A Sister to Assist ‘Er,” “Three Men in a Boat,” and “Four Men in a Van.” Also

we have George Cooper, of Quality Films, turning out excellent two-ree comedies, and Walter Forde concentrating his output on this particular form of screen entertainment. In Walter Forde and Donald Searl we possess two screen comedians of recognised worth. Donald Searl is seen above in one of the Quality Film comedies.

GIVING THE SHOW AWAY

by MURIEL ALLEYNE

TIME after time I have taken up the papers and seen articles on the current film productions, but on many occasions I have been really unhappy when I have read accounts of how certain things are done, or some effects obtained, which have absolutely given the show away, and shorn the picture of most of its charm—in fact, in some cases, all of it—because you know how it is done.

As children, and even as grown-up children, we like to see a conjurer and be mystified by all his skilful tricks. I shall never forget my first delight at seeing a white rabbit come out of an apparently empty silk hat, and a canary and cage appear from nowhere. But if I had been told before I went to see the performance how it was done, the glamour would have gone, the fascination of the whole performance evaporated.

Now we have at times very clever effects on the screen, including scenes shot in “far-off lands” which have carried people away, in imagination at least, and that fact alone has added to their enjoyment, and that is as it should be. But why expose the tricks of the Trade and spoil the whole show?

I once read in a paper that the desert scene where the camels come over the sky-line and across the desert sands had been filmed on the dunes just outside Blackpool. Now I had seen that picture and enjoyed it. I had been myself in Africa and though the sand is a different colour (when you see the real thing), the effect in the picture was just as good as if the producing firm had paid large sums to send his artists out there to have a few hundred feet of film exposed. The desert sand was all that was required, although of course, on the other hand, faked tropical scenery with impossible palms is not very convincing, and is painful to one who has travelled, or to those in tropical countries with the lovely scenery round them—just as painful as it is for the British to see their history filmed and spoilt by the ignorant, or English fox-hunting depicted with the huntsmen carrying guns!

Then, again, in “Earthbound” one paper told the public that the dog, on seeing the spirit of his master, recognised him by wagging his tail and looking pleased, was not really looking at his spirit-master at all, but at a goat just out of view of the camera. At the performance I heard some people near me discussing this scene. They said, “What a dear dog. He has not forgotten his dead master. After all dogs are more faithful than some wives.” Well, they were deceived. And it made them go home thinking that their dog would be just as pleased to see their spirit-form while their wives might have a fit. But the paper would spoil the whole show for them by telling them that the dog was only looking at a goat.

Then, again, why should the public be told that in the hard-riding scenes of “Dick Turpin” an experienced horseman was engaged to double Mr. Lang, and the part he played was only those scenes where experienced riding was not required. I have not seen the film yet, but it spoilt it for me all the same.

If the secrets of Maskelyne and Devant’s shows had been constantly exposed in the papers they would not have run all these years at the Egyptian Hall and their present quarters. Therefore I think that, for the sake of the film Industry, the secrets of some of the effects obtained in production should be kept to the Trade only and not exposed week after week in the Press and so rob the films of their mystery and glamour.

FILM STORIES UNFILMED

THE career of Tom Terriss, who is at this moment engaged in the production of Ideals great new picture, “The Harbour Lights,” reads like a film story, but is in reality more thrilling than the most thrilling picture ever made.

It began when his father, the famous actor, William Terriss, having resolved that his son should not follow the profession of the stage, shipped him out of temptation, to Australia. There the lad spent two years clipping sheep and eating mutton.

Tiring of sheep shearing, Tom suddenly broke away and shipped before the mast—for home. But no sooner was he in England than he longed once more for the “briny,” which he had learned to love, and presently he was third mate on a Shaw and Saville boat, sailing round the Cape to Australia and back.

Adventures galore befell him:—

He was washed overboard in a storm.

He was in a fire at sea.

He was in a mutiny, and

He fell from the mizzen-top of his boat.

That chapter of accidents turned his thoughts to land again, and he obtained a position in London at a meagre salary.

But, his father’s back being turned—William Terriss was then touring with Henry Irving in America—Tom stole on to the stage, with a “super” part in “Julius Cæsar.” However, his father returned in time to catch him red-handed—and the young soldier of fortune thereupon shipped to America.

He got employment in the silver mines at Colorado, and there, after sleeping one night in a hole in the snow, he awoke in the morning stone blind. He had never realised what snow blindness meant, and, crazy with terror, he hurled himself over a precipice. But he fell into a snowbank, and was picked up shortly afterwards. For several months he lay in hospital at Denver—most of the time in a dark room—and even to this day his eyesight has never fully recovered.

Shipping for home once more, he arrived at his father’s house with sailor kit and a strong, healthy beard. In a few weeks England rang with the terrible story of the assassination of William Terriss at the entrance to the Adelphi Theatre. That sad event brought Tom a considerable legacy, and with it he set off to tour the world.

From Africa he went into Asia and the South Sea Island. To this tour he attributes much of his success as a director, especially in the matter of colour and composition.

When Tom returned to England he was “broke” once more. But an inspiration came to him. His family had been intimate with the family of Charles Dickens, and he himself had been born within the shadow of Bleak House. That put the idea into his head to start a Dickens Repertoire Company and impersonate characters from Dickens’ stories. With this venture he was extremely successful—not only in Great Britain, but in the United States and Canada.

It was when he was asked to present his Dickens’ repertoire on the screen that Tom Terriss joined the “movies,” both as director and actor. Very soon began his association with the Vitagraph Company, while “Tom Terriss Productions” became famous the world over, after which he made Cosmopolitan features for F. P. Lasky.

Progression pays

see page 25

WARWICK WARD



As Dr. Lakington in "Bulldog Drummond."



3J, Grove End Rd.
LONDON, N.W.8

Telephone . . .
Paddington 2409



WARWICK WARD.

HENRY VICTOR

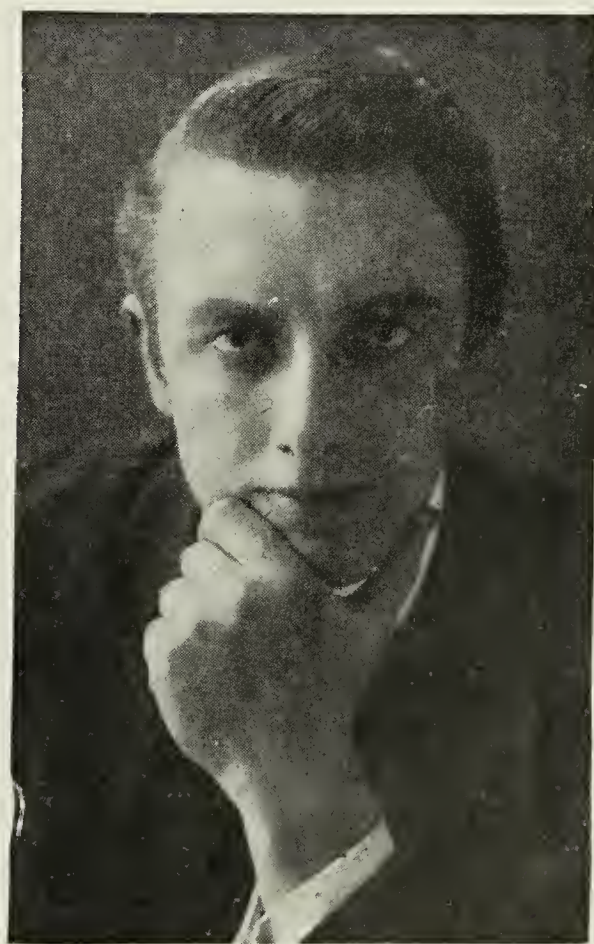
LEADS:

- "Beyond the Dreams of Avarice."
- "Diana of the Crossways."
- "Romance of Old Bagdad."
- "Sheer Bluff."
- "Old Wives Tale."
- "A Bill of Divorcement."

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TRADE ORGANISATIONS

As yet the personnel of the British producing industry is not adequately organised; but during the past year considerable strides have been made in this direction. At the moment of writing, the organisations that cater for the various sections are the Incorporated Association of Kinematography Manufacturers (for the film producing concerns), the British Film Directors' Association (for directors), the Actors' Association (for artistes), the Kine Cameramen's Society (for kine photographers) and the Kinema Club (for social and business purposes).

The Incorporated Association of Kinematograph Manufacturers, Ltd., Offices, 176, Wardour St., London, W. 1, exists to promote the consideration and discussion of matters affecting, and generally to watch over, protect, and advance the interests of the trade of manufacturers of kinematograph films, to promote economy, efficiency and excellence in the trade, and to facilitate the operations thereof, and to co-operate with members of the Association of the various branches of the trade for the promotion of mutual interests.

The Actors' Association is the only body catering for film artistes. Its offices are situated at 32, Regent Street, London, W. 1.

The British Film Directors' Association has its offices at the Kinema Club, 9, Great Newport Street, London, W.C. 2. This body is a protective association and meetings are held periodically to discuss matters of a general interest to directors.

The Kinema Club, situated at 9, Great Newport Street, London, W.C. 2, was formed last year and is a social and business-improvement centre for those connected with the producing side of the industry. The members of the Club include most of the leading artistes, directors and cameramen of England, and membership is in the region of 500.

The cameramen are served by the Kine Cameramen's Society with headquarters at 83, Wardour Street, London. The objects of the Society are: (1) To regulate the relations between cameramen and employers, directors, producers, agents and others, and also between member and member; (2) To secure unity of action, by organisation and otherwise, in order to improve the position and status of cameramen; (3) To abolish all abuses detrimental to their welfare; (4) To accumulate from the contributions of the members a fund adequate for the protection of their interests, and the provision of the benefits specified in the rules; (5) To provide benefits on the death of a member; (6) To provide legal assistance to secure the due fulfilment of contracts or engagements.

Elsewhere in this issue the facts relating to the British National Film League are set forth.

NEW STOLL POLICY

JEFFREY BERNERD, the Stoll Productions chief, has definitely finished with the making of program pictures, and incidentally with block booking. His organisation is concentrating on the making of supers.

The first big picture to come under this program of work is Hall Caine's "The Prodigal Son," which was started in August, and will not be finished until the end of next month. This case is an illustration of the policy; no expense has been spared, and the producer, A. E. Coleby, has taken his company to Iceland, to Monte Carlo, and to Paris to ensure accuracy in the exteriors. It has cost, and is costing, a huge sum of money, but the organisation is prepared to back it to any justifiable amount.

The next big picture is another Sherlock Holmes subject, "The Sign of Four," which is to be made by Maurice Elvey. In view of the fixed determination to produce no films which are not good enough to make good in America, it is satisfactory to note the big success that has been scored on the other side by the Conan Doyle series. "The Hound of the Baskervilles," for example, played in a New York hall to 30,000 dollars in one week, a sufficiently fine performance for a British film.

Furthermore, another series of fifteen two-reeler Sherlock Holmes pictures is to be made by George Ridgwell, whose qualifications have been appreciated all over the country in respect of a previous series of these subjects.

A big and interesting production that will be next on the list is "The Wandering Jew," in which Matheson Lang will lead.



VICTOR M'LAGLEN

"The Glorious Adventure."

"Call of the Road."

"Sailor Tramp."

"The Romany," etc., etc.

Represented by: Frank Zeitlin,
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London, W.

WASHING THE AIR

How London's bugbear—fog—is annihilated by F. P.-Lasky

THERE is a traditional legend in film circles that Great Britain is fog-bound most of the year. This is absolutely wrong. The fact is that owing to the river Thames, on both banks of which the Metropolis is situated, a belt of fog surrounds a large part of the London district at certain times of the year. Unfortunately, there has been a mania for buying or building film studios within the fog-belt, with the result that the river mists often invade the studios.

This has been discovered now, and the tendency is to build studios outside the fog-belt. George Clarke, for instance, is building at Beaconsfield, Progress has a studio at Shoreham-by-Sea, and there are the excellent Watcombe Hall Studios at Torquay.

Famous Players-Lasky was handicapped at the outset by renting a building (which it converted into a studio) not only well within the London fog-belt, but on the very banks of a canal. Naturally, it felt the drastic effect of the water-mists.

While Donald Crisp was working on "Appearances" in the autumn of 1920, the fogs probably caused the company a loss of about £11,000. This was in spite of the use of condenser pipes and the sealing up of the building 24 hours before starting work.

Major Charles H. Bell, the general manager, therefore called in the assistance of W. E. Riley, who for twenty years has been chief architect to the London County Council, and is responsible for large ventilating installations, such as that of the Underground. Later S. L. Groom, of the Carrier Engineering Company, submitted a practical tender for a Carrier humidifier.

For six or seven months Messrs. Riley, Groom and Bell worked during the day, planning and cogitating over this problem. The final result, after three separate attempts, now is, according to Major Bell: "We have a system and plant which has solved the question of continuous photographic production in England—a plant which automatically answers to a variation in temperature of one degree. There is not a day on which we shall not be able to make pictures. In fact, the thicker the fog the better we shall like it.

"At the same time the plant maintains a given temperature and a certain percentage of humidity, namely, 8 degrees of outside wet bulb temperature.

"Automatic control is the most notable characteristic of the apparatus, it being so sensitive that on the lighting of the arc lamps the raising of the temperature one or two degrees is instantly registered. The plant is designed to circulate three and a half million cubic feet of washed pure atmosphere per hour, the air being drawn from outside or re-circulated from inside as required.

"First the air is brought into a large mixing chamber and meets with a series of obstructions designed to break up any pockets in the atmosphere which might tend to uneven distribution. It then comes up against a series of 180 sprays, thus becoming saturated. Next there is a second set, with eliminator plates, and then a second bank of eliminators, which are washed by a sheet of water at very high pressure in such a way that any particle of foreign matter, made to adhere to the plates by a series of obstructions, is washed down into the main in the base of the humidifier.

"A second series of 164 sprays then come into contact with the air, these being fed by a circulating pump at a pressure of 60 lbs. This secondary washing ensures that, before the final elimination, no particles of atmosphere shall be permitted to

pass this point without being thoroughly saturated.

"Then the air passes through a further series of eliminators before reaching the main heating battery.

"At this point the atmosphere is in complete saturation, without any particles of moisture being held in suspension.

"Low pressure boilers in the basement supply steam for the series of heating banks, this being controlled in a similar way to the atmosphere, so that only the correct percentage of steam is admitted to the banks to give the temperature required, which is indicated on the thermostatic boards on the studio stage.

"To a great extent the volume of air to go into the studio is regulated by a thermostat dewpoint control fitted in the humidifier. Should it start to rain, the thermostat would automatically close the outside control to the proportion required to maintain the same humidity as at present."

Once again Major Bell gave a demonstration—this time at the main control board—a wonderfully complicated structure wonderfully simple to work. This communicated, as by magic, with the damper which regulated the proportion of the outside and inside air to be circulated.

"A thermostat control," he continued, "is also fitted on the studio board, which acts

A YEAR'S WORK

During the past year the output of the British producing field, excluding short comedies is as follows:—

Where the Rainbow Ends, Four Men in a Van, Man from Home, Love's Boomerang, Class and No Class, Wonderful Story, Recoil, Scourge, Corner Man, Pickwick Papers, Old Wives' Tale, Shirley, Sinister Street, Jessica's First Prayer, Romance of Wastdale, Passionate Friend, Lamp in the Desert, A Lost Leader, Half a Truth, Froggy's Little Brother, All Roads Lead to Calvary, Chink in the Armour, Repentance, Bohemian Girl, Topsy Turvey, Sport of Kings, Little Brother of God, Truants, Romance of Old Bagdad, Mord Em'ly, Meg's Children, Dicky Monteith, A Will and a Way, Sam's Boy, Song Story Pictures, Tense Moments from Great Authors, Peacemaker, Bentley's Conscience, Scarlet Lady, Potter's Clay, Reaping, Worker, Perpetua, An Island Romance, Broken Sand, Lonely Lady of Grosvenor Square, Little Mother, Master of Craft, Hypnotist, Adventures of Captain Kettle, Prince of Lovers, Running Water, Bachelor's Baby, Boy Woodburn, Lark's Gate, Sailor Tramp, Rob Roy, Sister to Assist 'Er, Trapped by the Mormons, Diana of the Crossways, Creation, Card, Married to a Mormon, Wee MacGregor's Sweetheart, When Greek Meets Greek, Cocaine, Expiation, Glorious Adventure, Chance of a Lifetime, Pauper Millionaire, Man and His Kingdom, Head of the Family, Stable Companions, Tense Moments from Great Operas, Quality Series, Kissing Cup II., Bill of Divorcement, Love and the Whirlwind, Faithful Heart, B. and C. Historical Subjects, A Gypsy Cavalier, Dick Turpin's Ride to York, Shifting Sands, Fox Farm, Long Odds, Little Miss Nobody, A Rogue in Love, Brown Sugar, Rogues of the Turf, White Hope, Pages from Life, If Four Walls Told, Nonentity, Field of Honour, Prodigal Son, Skipper's Wooing, Maid of the Silver Sea, Grass Orphan, Squib's Wins the Calcutta Sweep, Flames of Passion, Pruning Knife, A Debt of Honour, Romany, Castles in the Air, Sporting Instinct, Let's Pretend, Paddy the Next Best Thing, Harbour Lights, Call of the East, A Gamble with Hearts, Right to Strike, God's Prodigal, Scientist, Lion's Mouse, Green Sea Island, This Freedom, Petticoat Loose, Sporting Subjects, Green Caravan, Against Fearful Odds, Top of the World, World of the Wonderful Reality, Pipes of Pan, Hornet's Nest, Virgin Queen, Man Without Desire, Winners of Fortune, Paupers of Portman Square, Monkey's Paw, Starlit Garden, Out to Win, Open Country, Sign of Four.

"Passing the main battery, the air is distributed by a large centrifugal fan, which displaces a volume of three and a half million feet per hour and forces it into the studio at certain intervals along the walls at a pressure low enough to ensure there being no raising of dust, there being fifteen main outlets in each studio.

"Perhaps the greatest point in the control of atmosphere for photographic purposes is the being able to vary it according to the conditions in the studio, which change every minute of the day. For instance, when the arc lamps are brought into use not only is intense heat given off, but also an enormous amount of carbon vapour, which has to be dealt with by a process of washing. Otherwise it would photograph, to the detriment of the picture.

"In itself the plant is sufficiently controlled by automatic gear so that the lighting of even three or four Kleig lights changes over the plant to meet the altered conditions."

Here Major Bell had the motor (35 h.p.) put to work and demonstrated the air-washing and circulation. He further explained:—

on a main 4-inch steam valve and is set for whatever temperature is required, automatically closing the main steam valve when such temperature has been reached."

There has been added difficulty in carrying the large galvanised iron air-ducts into the studios owing to the solid structure of the walls (the building having been formerly used for a generating station), in some parts three feet thick.

"On a foggy day, would the doors have to be kept tightly shut?" Major Bell was asked.

"Not at all," he replied. "Owing to the air-pressure in the studio being rather greater than that outside (that is owing to the creation of a plenum) the tendency always is for the draught to be outwards."

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

Get in Touch

see page 27

LOCATIONS IN EUROPE

by ERNEST G. ALLIGHAN

It has frequently been pointed out as one of the advantages which America has over this country that within the compass of the American continent there is a marvellous variation of natural scenery for filming purposes. In the following article we seek to prove that there is no advantage at all in this fact. Every week American producing concerns are taking their stock companies from the New York studios on location to the Californian districts. We maintain that

within the same distance from London that Los Angeles is from New York is not only the same variety of scenic settings but settings which are virgin so far as the kinematograph camera is concerned, whereas it is generally conceded that California has been shot to death. The following article has involved considerable research and the geographical situation of the various countries will be readily seen by consulting the map below.

IN the first place, it has to be borne in mind that England is the terminus of the world. Because of our maritime and naval position the sea-ports of this country are the embarkation and disembarkation points of all ocean lines. Therefore, using London (or Torquay) as his base of operations, the film director is able to get to every film-point mentioned in this article with no more wastage of time, money or effort than his American confrere uses in transferring his company (often a weekly

duty) from the East to the West Coasts of America.

Nor must it be overlooked that within the British Isles alone are some of the most ideal film spots imaginable. There is the lake scenery of Cumberland and Westmorland; the valleys, mountain ranges and passes; scenery of alpine wildness and grandeur; the Derbyshire peak scenery of rugged hills and narrow valleys; peaks approached through rude and savage passes flanked with precipices 1,000 feet high;

limestone mountains perforated with caves; day-lighted caverns with petrified icicles and transparently blue lakes; ruins of castles, abbeys and fortresses; impetuous rivers and torrents dashing down the Welsh mountainous regions; the grand majesty of the Scottish hills; the lochs of great beauty; the verdant plains of Ireland, with her picturesque scenery, unique bogs and the expansive lakes of Killarney nestling in the bosom of the mountainous country; lakes with wooded islands, ancient castles, and mountain streams descending in glittering cascades

No; this country and Ireland must not be under-estimated. *Their filming qualities are not only virgin—they are undiscovered.*

One hundred miles from London and the film explorer is in France, one-eighth of which is covered with forests to the extent of seventeen million acres. In the South of France, with its vine, olive and orange groves, the climate is ideal for film purposes when other districts in Europe are adverse.

Adjoining France is the peninsula of Spain and Portugal—a vast tableland 2,600 feet above the sea, traversed with mountains, intersected with rivers, and broken by alternating hills and valleys, which produce a variety of aspects in contrast to the bleak and barren sameness of the centre of the region.

Along the Mediterranean sea-board the climate is mild and equable—snow unknown and verdure unchecked—enabling bananas, palms and pines to grow profusely.

Nor should the vast rock, Gibraltar, be overlooked. This is 1,400 feet above the sea, three miles long, and nearly a mile wide. It is joined to the mainland by a low, sandy isthmus nearly two miles long. On the north the rock is perpendicular; on the east and south sides it is steep and rugged, but on the west it slopes gently down to a fine bay, nine miles long and half as broad, with the town built on the slopes and the ramparts of the rocky fortress overhead.

It will be noted that each of the geological and physical aspects of the various countries mentioned possess considerable worth to the film director, and, what is more important, very little advantage has been taken of these valuable properties as yet. The poetic beauty of Great Britain, the forests of France, the prairie-like land of the Peninsula, and the remarkable rocky fortress of Gibraltar are potential locations for the enterprising director.

Added to these is the glories of Switzerland, which is in the centre of the Alpine development, and consequently the most elevated and irregular of the European countries. It is 15,260 square miles in extent, a large proportion of which is covered with lakes and glaciers. Mountain ridges radiate in all directions, with narrow, tortuous river valleys between mountains from 6,000 to 15,700 feet in height, the summits of which are buried in perpetual snow. The sides of these mountains are broken into every conceivable diversity of crag, cliff, ravine and waterfall, dotted at inter-



Maps showing that within the compass of the same distance from London that Los Angeles is from New York there are as many ideal locations as in America.

vals with clumps of pine and firs. The valleys are beautifully fertile, while the tract between the Alps and the Juna mountains contains the great lakes from Constance to Geneva. The climate is cold with little rain.

And now add the physical values of Italy, with its groups of picturesque islands, including Sicily, Sardinia, Corsica, Elba (Napoleon's dungeon), and Malta, all of which have great filming possibilities. The great plain of Lombardy extends along the base of the mountains for 250 miles, with an average breadth of 50 miles—flat, low and fertile. Imagine the film uses of such a location!

The atmosphere is of unexampled transparency, with unclouded skies, while snow is very rarely seen, as can be gathered when it is stated that sugar plantations are quite general, while vines, olives and orange groves are a commonplace, and tropical plants luxuriate.

For the Garden of Europe, the film man turns to Turkey, where, south of the Balkan mountain range, the country is covered with forests of sycamore and cypress, wonderful gardens of roses, jasmine and lilac, vineyards and orchards, while in Thessaly pomegranates, cotton and tobacco are grown.

Then there is the rugged mountainous regions of Greece. These ranges are very craggy and majestic and interspersed with narrow defiles, glens and basin-shaped valleys. Film directors should note that winter is confined to December and January; during the spring and autumn heavy rains fall, but during the six-month summer a cloud is never seen.

In Central Europe—Austria, Hungary, Germany and the smaller States—is a perfect collection of film material. In Austria the Tyrol and Carpathian mountains are bold and continuous, while there are the most extensive plains in Europe—the vast plain traversing the Danube has an area of 35,000 square miles. It is a great mining district—lead, copper, iron, tin, bismuth, marble, sulphur and coal mines making excellent backgrounds for certain kinds of photoplays.

The northern region of Germany is almost entirely level, with vast tracts of heath and light, sandy soil, suitable for prairie scenes. In the east, the Rhine Valley is verdant, well wooded and picturesque.

Holland is one unbroken flat district, without hill, rock or forest. It mainly consists of moor and meadow land traversed by canals. The coast district is protected from the inroads of the sea by huge dykes and sand hills, the latter being cast up on the shore by the ocean.

With hilly districts in the south and east, and flat in the north and west, Belgium gives promise of being useful to film directors. Its forests are fairly plentiful, whereas Denmark has no forests but possesses large sandy tracts covered with heather in the north.

Recently Stoll had a company filming in Iceland, which revealed itself as a novel setting for films. It is of volcanic formation, rugged and barren, with ice-clad hills and narrow valleys formed by lava and ashes. Numerous boiling springs and bogs of boiling mud throw up water and heat to a great height. The Faroe Islands, too, in the Northern Ocean, are very interesting. Twenty-two bold and rocky isles, sixteen of which are inhabited, they are for the most part hilly, with strips of tortuous valleys.

While the winter in Sweden is very severe, the summer is excellent for filming purposes. This country not only possesses a wealth of mountains, plains and forests, but has fine rivers, which rise in the mountain-plateaux, and present numerous

(Continued at foot of next column.)

WHAT ARE FILMS FOR ?

by CHRISTABEL LOWNDES-YATES

EVERY reader of the MOTION PICTURE STUDIO who sees this title will immediately have ready an answer, and if all those answers could be written down it would be surprising how much variation would be found in them. The business manager would say, "Like any other business, of course—to make money." The actor would talk about Art, or earning his living, according to the angle from which he regarded his work. The director and inventor would answer that any great industry which was in its infancy offered extraordinary openings to the ambitious man who was not afraid of work, while the author and scenarist would think of the great new public to be reached through the medium of the screen.

Those are all, perfectly reasonable and just points of view, yet how far do any of them really touch on the primary facts underlying the film industry, for the film Trade is first and foremost for the production of *entertainment*.

These remarks come home to me with some force because during the week I have been discussing the opening of a new picture palace which is going to start where I live. In talking over those films which should attract the public to a new venture, some very interesting points were raised as to which films really appeal most to the ordinary picture-goer, and in the discussion we were unanimous in coming to the conclusion that what this country wants from its pictures is *entertainment*.

Now that may seem to be too obvious a finding to interest any reader of this journal. It is one of those platitudes that are so generally accepted that they are sometimes dismissed from the mind and forgotten. It is just the fact that it has been so forgotten that makes it worth while to draw the attention of professional kinema people to it again, for it is truly the basic fact of the industry.

Yet how do we see it carried out at present? One political organisation is putting out several propaganda plays—films which may, if taken up, do "an immense amount of good." Another organisation is anxious to put forward another film on a horrible subject which could not in any circumstances be regarded as entertainment; this film also will be put out with the avowed intention of "doing good."

Where are these films going to be shown?

rapids and waterfalls as they charge their impetuous passage to the sea.

Next-door-neighbour Norway is bleak, rugged and sterile, but its coast affords ample opportunity for certain film scenes. The shores are rocky and precipitous, indented with fjords and fenced by numerous small islands. Inland, mountain passes and plateaux are the order. These are cleaved with steep ravines, down which the rivers rush by way of rapids and waterfalls. The climate is milder than that of Sweden by virtue of the Gulf Stream.

Russia is one vast plain with slight mountain ranges, and covered with forests, while in the south are the plains and sandy *steppes* or deserts down to the Caspian Sea. The forests almost cover the entire district between Moscow and Petrograd. Climate conditions: cold, long winters, short, hot

They are all short films capable of being inserted into the ordinary program, but in no sense of the word are they entertainment. It is useless to say that as they are propaganda they cannot be shown, for propaganda films have been shown without any indication that they were propaganda. It is only a few months since "Ten Nights in a Bar-room" was shown in London, and though I did not see the film I heard it widely spoken of as a Pussyfoot propaganda film.

At the present moment "The Four Horsemen of the Apocalypse" is running at the Palace Theatre, which is a propaganda film against war. This film has split those interested in the kinema sharply into two classes. I have heard it widely discussed in omnibuses, clubs, in the street, in private houses, in the Kinema Club, in the theatre itself and among the Press. So far as it has been my lot to listen to these discussions, I have never yet heard a professional kinema worker of any kind who has not raved about the film, and I have yet to meet the member of any other section of the public who has cared for it. Why this divergence? No film in the last few years has, to my thinking, split the public into such sharp sections as this. Why? I think the answer is—propaganda.

In making this film the idea of entertainment has been, if not lost sight of, at least submerged to the great idea of the film, the horror and the terror of war. There is little entertainment in the picture. If it were not for the horsemen, and the marvellous trick photography of their ride as they stream across the sky (which while it lasts is fascinating entertainment), few members of the ordinary public would apparently go to it. That is what they all say they went to see. That is what attracts them, and it is indeed a moment well worth seeing.

But what a pity! Here we have the man who is probably destined to be the world's greatest director, and we have here also a great picture, made on the principle that *the basic fact of the industry does not matter!* The screen is not a pulpit, it is not a lecture hall, neither is it a political hustings. We do not pay out money to the box office for an improving homily. The kinema public is not highbrow. It likes its politics and its improvement societies taken as such, and not in the guise of kinema plays paid for at the ordinary rates.

summers, clear and dry atmosphere in the east, north and south.

For real desert scenes there is Northern Africa, with Morocco, Algiers and Tripoli on the fringe of the great Sahara Desert. Over a great part of this rain never falls. There are tracts of fine, shifting sand, and firm, naked soil of sandstone and granite, interrupted at intervals by oases of bushes and coarse grass. During the past year Adrian Brunel secured scenes here for his "Broken Sand," Fred Le Roy Granville for his "Shifting Sands," and Bert Wynne for his "Call of the East."

Thus, so far as it is possible to show in a short article, that tries to read as little guide-book like as possible, we have indicated the various scenic values of the districts that are no further from London than New York is from Los Angeles. We admit that hitherto our native producing firms have not exploited these natural advantages, and in writing this article we not only urge them to take this course of action, but invite American directors to consider the locations of Europe.

ZEITLIN

see page 38

“ S H O

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Wife. The Magic Wand. The Parson's Fight. The Road to
Heaven. Fallen by the Way. Sal Grogan's Face. Billy's Rose

"Quitter" Grant (Boxing). Rowing to Win (Rowing). The Making of the
Gordons (Yachting). Playing the Game (Cricket). A Race for a Bride
(Cycling). Pluck v. Plot (Swimming). Wheels of Fate (Motor Car Racing).
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GROWING UP WITH THE INDUSTRY

THE PIONEER COMPANY

IN glancing over the field of British production, looking back at earliest efforts and comparing them with the most recent, one cannot complete the review without identifying the Gaumont Company, Ltd., with the progress made in this country.

This Company will next year be celebrating its twenty-fifth anniversary, which indicates a longer record than any other similar film organisation in the world.

And, in spite of this Company being regarded as one of the most conservative in the Trade, its progress is shown in its world-wide activities and unique organisation, which, I believe, is the only one in the world which can really be called complete, manufacturing as it does, everything required in cinematography from production to projection machine, and handling films of every nationality, with the exception of German.

One is very much tempted to examine this record for its influence on British production, and the investigation is well repaid.

The operations of the Company in England are directed by its Joint Managing Directors (who are also brothers), A. C. Bromhead, C.B.E., and R. C. Bromhead, F.C.A. The former has been at the head of the Company since it commenced operations in London, and he built the first studio in England—an open air affair—at Loughborough Junction.

After some early efforts, however, the Company went ahead so rapidly in other departments of the business that the experiments in production were temporarily suspended, but the Company gave encouragement to other pioneer directors by commissioning them to make pictures, and helping them with finance.

A PROGRESSIVE POLICY

THE organisation continued to grow rapidly and, with the engagement of competent departmental chiefs, Colonel Bromhead found himself with time to again devote himself to home production. In 1913 he opened the first steel and glass studio built in England for the specific purpose of producing films. It is a fact that until quite recently this was the only specially built film studio in England. Even now it only shares the distinction with one other (and that not yet officially opened), all other studios in England being converted buildings originally used for other purposes.

The Gaumont Studio is at Lime Grove, Shepherd's Bush, London, adjacent to the big Gaumont works. It is on two floors, is well-equipped, and is used for the production of the two brands of pictures, "British Screencraft" Productions and "Westminster" Films, and it can also be hired.

In this studio the Company made rapid progress, but during the war, work, owing to lack of man-power, became spasmodic. Immediately following the Armistice, however, the Company proceeded to gather a staff together, and after a few preliminary canters to get the organisation complete and working, it embarked on the most ambitious production attempted in Britain up to that date. This was the first picture to be made in England following the American style of technique, i.e., in building solidly constructed "sets." This picture was "The Fall of a Saint"—since exploited in America. Other productions which followed showed a rapid advance in technique, and most have also been exploited in the U.S.A.

A word may be interjected here on the producing policy of the Company. It has been a very steady, somewhat conservative, yet nevertheless progressive policy. World methods and developments were studied and the Company proceeded along the lines of producing pictures with the distinctly British *flair*, but, nevertheless, capable of appealing to all nationalities. The Company moved steadily forward, never attempting too much, but always advancing.

(Continued at foot of next column.)

STAKES IN THE INDUSTRY

THE company is producing at the rate of about eight pictures a year in its studio, and is also financing and buying from independent producers to such extent that its 1922 British program is the most important offered.

It controls the world's rights for several other British productions, including the film version of Rafael Sabatini's "Bluff," an adaptation of Britain's most popular vaudeville comedy sketch, "A Sister to Assist 'Er" (which has toured the world), and a unique series of short films based on opera stories, called "Tense Moments From Opera."

In addition, it has also acquired the United Kingdom rights of J. Stuart Blackton's "A Gipsy Cavalier" (with Georges Carpentier) and Donald Crisp's "Tell Your Children." At the moment it is certain that apart from its other large interests, the Gaumont Company, Ltd., has a greater stake in British film production than any other organisation in this country.

Its future policy is to be "Big Pictures Only," and subjects already contemplated for release in 1923 give indication of even more ambitious projects than "A Prince of Lovers," "Rob Roy" and "The Scientist." We shall have more to give on this program shortly.

Four years after the Armistice, that is, in the spring of this year, the Company presented one of the greatest dramas yet produced in Britain, a classic able to hold its own with all others, and a picture of a quite distinctive type and original conception. This was "A Prince of Lovers"—The Romance of Lord Byron—which Colonel Bromhead now has with him in New York. It is probable that by the time these lines are in print negotiations for the sale of the U.S.A. rights will have been completed, and it is on record that this is one of the first British pictures for which American buyers have really shown any keenness in competing against each other. This picture was the first to be publicly shown under the auspices of the British National Film League, in which Colonel Bromhead was the prime mover, and of which he is the first chairman. Colonel Bromhead is one of the greatest influences in British film production to-day.

A BUNCH OF SUPERS

INCIDENTALLY, "A Prince of Lovers" inaugurated for the Gaumont Company a program of super-productions all of a standard to make an appeal to the American as well as the British market. The picture is now being quoted in this country as a reference ranking alongside the works of D. W. Griffiths and Rex Ingram. It was produced by Captain Calvert, member of a famous theatrical family, and it featured Howard Gaye (for four years directing and playing for Griffiths) as Lord Byron, and Marjorie Hume, one of the most attractive and talented of British screen artistes, as Lady Byron.

Captain Calvert has now completed another "British Screencraft" production, temporarily titled "The Scientist." It is said that this picture shows very fine workmanship in all departments. The drama is based on an idea of radio-vision and has several original twists, including a terrific climax in which the villain is "put out" by a powerful X-ray instrument. At the same time, sets, direction and photographic effects measure up to anything yet presented from either side of the Atlantic. The featured artistes are Marjorie Hume and David Hawthorne.

Gaumont's second super of the year, "Rob Roy," was booked to the Glasgow Salon at a record figure for the British Isles—£1,000 per week, for a fortnight's run. It has received more publicity than any other picture released here, and has broken all records in Scotland, playing to bigger business and more enthusiasm than any Chaplin picture, and beating "Over the Hill," which previously held the record. It opened at the Salon on Monday, against the opposition of four big films, including "Way Down East," and on Monday night the police stepped in to handle the queue. The theatre is now packing out six performances a day, at 11 a.m., 1 p.m., 3 p.m., 5 p.m., 7 p.m. and 9 p.m., and money has been turned away every night. This, in spite of the fact that only one comedy is being shown with the picture and prices have been raised.

Of course, "Rob Roy" is a Scottish national hero of the early eighteenth century, and most of the scenes of the picture were filmed in the beautiful Scottish Highlands. There are 2,000 players in the cast, and the picture, a spectacular romance, is loaded with action. The film is booking equally well in England, where it will be released later.

Mention of these three films serves to show that "variety" is one of the main planks in the Gaumont production program, and the fact is further emphasised in other productions made recently, such as "A Soul's Awakening" (with David Hawthorne and Flora Le Breton), a clever study of a brutal character; "Class and No Class" (with David Hawthorne), an amusing story of *nouveau riche* social life, with a good dramatic climax; "The Fortune of Christina M'Nab" (with David Hawthorne and Nora Swinburne), a fine adaptation of Sarah Macnaughton's amusing novel; "The Autumn of Pride" (with David Hawthorne and Nora Swinburne), a tale of the British countryside, with wonderfully picturesque exteriors and with an element of good mystery melodrama; "In His Grip," a wonderful and unusual character study taken from David Christie Murray's novel, and others.

Most of these, including "The Fortune of Christina M'Nab," have been sold to America.



ANNETTE BENSON



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BRITISH PRODUCERS UNITE

The British National Film League Stabilises the Industry

By CHAS. HOPPER, Secretary, B.N.F.L.

A YEAR ago a number of the principal British producers and renters who had certain ideas in common for the advancement of British films at home and abroad met together and formed the British National Film League. The members subscribed to the following conditions:

Co-operation of producers and renters for publicity purposes.

A guarantee to show on the League Program during 1923 a given number of British-made films.

An undertaking not to book any British-made film, whether issued on the League Program or not, before the Trade show.

Reduction of the present interval between Trade show and release date to 6 or 7 months, or even less if this can be arranged.

These constituted the principal regulations of the League. There was a further general understanding that while members should retain complete independence and freedom of action, the principle of co-operation should be applied whenever possible, and Trade show and release dates arranged to avoid clashing.

The British film Industry had for some time been suffering from the uncertainties and inconveniences of the "blind-booking" system; and the League with its special aims and objects was generally welcomed by the Trade and the Press; although certain British and American renting houses continued to uphold the old system of block-booking.

The League planned to show films to the Trade at the rate of one a week, from the 1st of June, 1922, and to release these films weekly from January, 1923, onwards.

On the whole, this program has been faithfully followed, although, owing to the holiday season, two or three weeks had to be missed. To the end of this week, twenty films will have been Trade shown for release on the League Program in 1923. These include such films as "A Prince of Lovers" (the famous Byron picture), "The Lilac Sunbonnet," "A Sailor Tramp," "Son of Kissing Cup," "The Sporting Instinct," "Squibs Wins the Calcutta Sweep," "Rob Roy," "The Crimson Circle," and the "Romance of History" series of short films.

All these, and others shown on the Program, received favourable, and in many cases excellent notices from the Trade and lay Press. The members of the League have every reason to be satisfied with the bookings of their films already arranged for 1923. It is recognised that the maintenance of a high standard of quality is of vital importance, not merely to retain and increase the League's hold on the home market, but also to introduce its films abroad, which is another of its aims.

Quite a number of recent British films, including many of those of members of the League, have been popular successes in America. Our transatlantic friends, who have practically monopolised the film Industry of the world for the last ten years, are beginning to realise that the only hope of increasing general interest in the kinema is to vary the program more. This can only be done effectively by an international exchange of the best type of films procurable.

Thoughtful people in the film Industry realise that the kinema can only maintain and increase its hold on the entertainment-seeking public so long as those who control it keep an open mind and an open screen for the best type of photo-plays, whatever their source of origin; just as the international theatre keeps an open stage for the best drama.

If film manufacturers fail to get out of the groove which offers such a tempting line of least resistance—if they do not welcome the inflow of new ideas and the stimulus of healthy competition which a free international exchange of good films alone affords—then, as monotony invariably palls on the pleasure-seeking public, a large number of kinemas may be turned into theatres, variety halls and skating rinks, to the detriment of film producing interests.

American films, particularly the good, so-called, "super" and spectacular films, have been and still are welcome in Great Britain; and so are good American picture-dramas, although while our own production was limited by the war, the monotony of American films, good as many of them were, was largely responsible for the recent depression in the film exhibiting Industry.

Just as the judicious varying of programs has brought, and is bringing, better times to exhibitors in this country (England) so will American exhibitors reap the benefit when they show good British films of the type released on the British National Program. And, indirectly, American film manufacturers will benefit in the greater prosperity and vogue which the kinema will enjoy all over the world, once the principle of free trade in really good films is generally recognised and accepted.

The enthusiastic welcome recently given to the Welsh-Pearson film, "Squibs" (shown in America as "Me and My Gal"), seems to show that good British humour, when it is combined with really good acting like Betty Balfour's, is and will be appreciated across the water. And one can fancy that some of the sporting films with well-told stories which figure on the League Program would go well in America.

Admitting America's pre-eminence with the super-film and the spectacular drama, the Englishman, according to Goldwyn and Lasky two years ago, when they were over here trying to corner our leading novelists for the film, has a special gift, tradition—call it what you like—for the continuity story. In this respect our best British films frequently excel American photoplays of a similar type. While exploiting the drama and the surprise of the story pictured, British films are controlled by a keener sense of proportion and kept more closely on the plane of actuality. Sensational and unlikely incidents are not introduced for the sake of an effect which destroys the probability of the story.

I believe that the British audience likes to feel that it is seeing real things happening to real people; and I understand that America likes more highly-spiced fare. One thing is certain; we all still have much to learn about what the larger and quieter section of the kinema-frequenting public really likes and wants.

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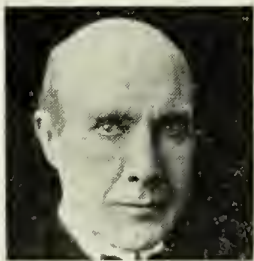
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PHONE: Regent 3282.

FILM: "Fatty's Overtime."

DIRECTOR: Edward D. Roberts.

STAR: Fatty Phillips and Athalie Davis.

SCENARIST: Muriel Alleyne and Christabel Lowndes-Yates.

CAMERAMAN: Frank Canham.

STAGE: Scheduled.

Alliance Film Co.

STUDIO: St. Margaret's, Twickenham.

PHONE: Richmond 1945.

ROUTE: Bus 33a, 37. Trains from Waterloo to St. Margaret's. Fare: 1st, 2s. 0½., 3rd, 1s. 0½d.; R.T., 1st 3s. 1d., 3rd 2s. 1d.

From Waterloo: A.m., every 10 minutes; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.

ADDRESS: 93-95, Wardour Street, W. 1.

PHONE: Gerrard 3210.

FILM: "The Monkey's Paw."

DIRECTOR: Manning Haynes.

SCENARIST: Lydia Hayward.

CAMERAMAN: Frank Grainger.

STAGE: Casting shortly.

Atlas Biocraft.

ADDRESS: 16, Albemarle St., W.

GEN. MANAGER: Miles Mander.

FILM: "The Man without Desire."

DIRECTOR: Adrian Brunel.

STAR: Ivor Novello.

CAMERAMAN: Harry Harris.

SCENARIST: Frank Fowell.

STAGE: Third week.

Barkers.

ADDRESS: Ealing Green, London, W. 5.

PHONE: Ealing 211 and 1582.

STUDIO: Vacant.

ROUTE: C.L.R. Tube to Ealing.

B. & C. Productions.

ADDRESS: Hoe St., Walthamstow.

PHONE: Walthamstow 364 and 712.

ROUTE: Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.

From L.S.: A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.

Hoe Street to L.S.: A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

FILM: Historical Incidents.

TYPE: One reelers.

STAGE: One a fortnight.

Baron Films.

ADDRESS: 95, St. Martin's Lane, W.C.2

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ADDRESS: "Woodlands," High Road, Whetstone.

PHONE: Finchley 1297.

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ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.

PHONE: Streatham 2652.

STUDIO being used by Quality Films.

British Photoplays

ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.

Not Working.

British Productions.

ADDRESS: Selborne Road, Hove.

FILM: Historical Subjects.

DIRECTOR: Lieut. Daring.

CAMERAMAN: A. Kingston.

British Super Films.

ADDRESS: Worton Hall, Isleworth.
PHONE: Hounslow 212.

ROUTE: Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth.

Fare: 1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d., 3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.14, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m.

Extra trains 5.30, 6.0, 6.30.

FILM: The Right to Strike.

DIRECTOR: Fred Paul.

CAMERAMAN: Sidney Blythe.

STAGE: Completed.

FILM: "The Hotel Mouse."

STAGE: Scheduled.

Daisy Productions.

FILM: "When a Prince Woos."

STAGE: Starting shortly.

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PHONE: Walthamstow 634.

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3rd 10½d. A.m., 10.34; p.m.,

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Lea Bridge to Liverpool Street:

A.m., 8.26; p.m., 1.4, 5.27, 5.54,

6.29, 7.7, 8.4, 8.57, 10.4.

FILM: "Weavers of Fortune."

DIRECTOR: Arthur Rooke.

STAR: Henry Vibart.

CAMERAMAN: Leslie Eveliegh.

STAGE: Cutting and assembling.

F. P.-Lasky.

ADDRESS: Poole Street, Islington.

PHONE: Dalston 2770.

ROUTE: Bus 38a, to North Road,

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STUDIO being used by Grahame

Cutts.

Gaumont.

STUDIO: Lime Grove, Shepherd's

Bush, W.12.

PHONE: Hammersmith 2090-1-2.

ROUTE: Bus Nos. 12, 17, and train from Shepherd's Bush Station. Studio being used by Edward Jose.

FILM: "The Scientist."

DIRECTOR: Capt. Calvert.

STARS: Marjorie Hume and David Hawthorne.

CAMERAMAN: Basil Emmott.

SCENARIST: Alicia Ramsay.

STAGE: Cutting and assembling.

Glen Film Productions.

ADDRESS: 20, Lisle Street, W.C.

STUDIO: "Belgrave," Marine

Terrace, Aberystwyth.

Not working.

George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.

PHONE: Museum 3012.

FILM: "Maid of the Silver Sea."

DIRECTOR: Guy Newall.

STAR: Ivy Duke.

CAMERAMAN: Hal Young.

STAGE: Eighth week.

FILM: "The Starlit Garden."

STAGE: Starting in November.

Grahame Wilcox Productions.

ADDRESS: Poole Street, Islington.

PHONE: Dalston 2770.

ROUTE: Bus 38a, to North Road,

then tram No. 11.

FILM: "Paddy the Next Best

Thing."

DIRECTOR: Grahame Cutts.

STAR: Mae Marsh.

CAMERAMAN: Rene Guessart.

SCENARIST: Elliot Stannard.

STAGE: Fifth week.

FILM: Not announced.

DIRECTOR: Grahame Cutts.

STAGE: Starting shortly.

Granger-Binger.

ADDRESS: 191, Wardour St., W. 1.

PHONE: Gerrard 1081 and 1728.

STUDIOS: Haarlem, Holland.

FILM: "The Lion's Mouse."

DIRECTOR: Oscar Apfel.

STAR: Wyndham Standing.

STAGE: Cutting.

FILM: "The Hypocrites."

STAR: Wyndham Standing.

STAGE: Scheduled.

Granville Productions.

ADDRESS: Windsor Studios, Brom

ley Road, Catford.

PHONE: Lee Green 948.

FILM: "Hennessey of Moresby."

STAGE: Starting shortly.

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FILM: "The World of Wonderful Reality."

DIRECTOR: Henry Edwards.
STAGE: Completed.

FILM: "Pipes of Pan."
DIRECTOR: Cecil Hepworth.
STAGE: Completed.

Ideal

ADDRESS: Boreham Woods, Elstree, Herts.
PHONE: Elstree 52.

ROUTE: Trains from St. Pancras. Fare: 1st 2s. 11d., 3rd 1s. 9½d.; R.T., double fare. A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.

FILM: "Greensea Island."
DIRECTOR: Thomas Bentley.
STARS: Flora Le Breton and Clive Brook.

STAGE: Cutting and assembling.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Preparing Scenario.

FILM: "Harbour Lights."
DIRECTOR: Tom Terriss.
STAR: Tom Moore.
CAMERAMAN: W. Shenton.
STAGE: Seventh week.

FILM: Not titled.
DIRECTOR: Frank Crane.
STAGE: Starting shortly.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Mary Queen of Scots."
DIRECTOR: Denison Clift.
STAGE: Scheduled.

International Artists.

ADDRESS: 52, Shaftesbury Av. W.1.
PHONE: 6338.

FILM: "Call of the East."
DIRECTOR: Bert Wynne.
STARS: Doris Eaton, Walter Tennyson and Warwick Warde.

CAMERAMAN: W. Howse.
STAGE: Completed.

FILM: "God's Prodigal."
STAR: Donald Crisp.
CAMERAMAN: C. McDowell.

Isle of Man Films.

ADDRESS: The Manx Studios, Isle of Man.
Not working.

Masters.

ADDRESS: Weir House, Broom Road, Teddington.
PHONE: Kingston 1617.

ROUTE: From Waterloo to Teddington. Fare: 1st 2s. 7½d., 3rd 1s. 4d.; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo, a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m. Bus 27.

FILM: "The Green Caravan."
DIRECTOR: E. J. Collins.
STAR: Catherine Calvert.
CAMERAMAN: Theodore Thumwood.
STAGE: Fifth week.

Minerva Films.

ADDRESS: 110, Victoria St., S.W.1.
PHONE: Victoria 7545.
Not working.

Progress Film Co.

ADDRESS: Shoreham-on-Sea.
PHONE: Shoreham 19.
FILM: "Facing Fearful Odds."
DIRECTOR: Wilfred Noy.
STAR: Mavis Clare.
CAMERAMAN: Stanley Mumford.
STAGE: Eighth week.

Quality Films.

ADDRESS: B. P. Studios, Clapham Park.
PHONE: Streatham 2652.
FILM: One reels.
DIRECTOR: George A. Cooper.
STARS: Sydney Folker and Joan McLean.

STUDIO MANAGER: S. Folker
CAMERAMAN: R. Terreaneau.
STAGE: One a week.

Raleigh King Productions.

ADDRESS: Watcombe Hall, Torquay.
STUDIO: Vacant.

Regulus Films.

ADDRESS: 48, Carnaby Street, Regent Street, W.1.
Not working.

Seal Productions.

ADDRESS: 171, Wardour Street.
PHONE: Regent 4329.
Not working.

Screenplays.

ADDRESS: Cranmer Court, Clapham
PHONE: Brixton 2956.
ROUTE: Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.
Not working.

Stoll.

ADDRESS: Temple Road, Cricklewood.
PHONE: Willesden 3293.

ROUTE: Bus No. 16.
STUDIO MANAGER: J. Grossman.
FILM: "The Prodigal Son."
DIRECTOR: A. E. Coleby.
STARS: Henry Victor, Stewart Rome and Edith Bishop.
CAMERAMAN: D. P. Cooper.
STAGE: Thirteenth week.

FILM: "Petticoat Loose."
DIRECTOR: Sinclair Hill.
STARS: Dorinea Shirley and Lionelle Howard.
STAGE: Completed.

FILM: "Top of the World."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

FILM: "Open Country."
DIRECTOR: Sinclair Hill.
STAGE: Casting.

FILM: "Sherlock Holmes."
DIRECTOR: George Ridgwell.
STAR: Eille Norwood.
CAMERAMAN: Al Moisé.
STAGE: Starting shortly.

FILM: "The Sign of Four."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

J. Stuart Blackton.

ADDRESS: Bush House, Alwyeh.
PHONE: Central 1935.

FILM: "The Virgin Queen."
DIRECTOR: J. Stuart Blackton.
STAR: Lady Diana Manners.
CAMERAMAN: Nicholas Musurca.
STAGE: Starting this month.

Torquay & Paignton Photoplays

ADDRESS: Public Hall, Paignton
Not working.

Union Films.

ADDRESS: Strand Street, Liverpool
PHONE: Central (Liverpool) 325
Not working.

Walker Boyd Sunshine Productions.

FILM: "There and Back."
DIRECTOR: Martin Walker.
STAGE: Scheduled.

Walter West Productions.

ADDRESS: Princes Studios, Kew Bridge.
PHONE: Chiswick 574.

ROUTE: Bus Nos. 27, 105.
Broad Street to Kew. Fare: 1st 1s. 4d., 3rd 9d., RT., 1st 2s. 0½d., 3rd 1s. 4d. A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street: A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Hornet's Nest."
DIRECTOR: Walter West.
STARS: Florence Turner, Kathleen Vaughan, Norah Swinburne, Fred Wright, and James Knight.
STAGE: Sixth week.

Welsh Pearson.

ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
PHONE: Willesden 2862.
ROUTE: Bus No. 18.
FILM: "The Romany."
STAR: Victor McLaglen.
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Tenth week.

Zodiac.

STUDIO: Kingsbury Studios.
FILM: Walter Forde Comedy.
STAGE: Scheduled.

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Where and what

PLAYERS' MOVEMENTS

Frank Millar has been directing for Punch Films.

Hugh Miller has been playing for Quality in "The Letters."

Madge Stuart has been playing for Quality in "The Letters."

Frank Stanmore has been working for Punch Films.

George Dewhurst is to direct a number of new comedy subjects.

Arthur Rooke is cutting "Weavers of Fortune" for Davidson.

Henry Vibart has finished his part as star in "Weavers of Fortune."

Fred Paul is directing "The Hotel Mouse" for British Supers.

Ernest Spalding has been playing for Stoll in "The Prodigal Son."

Frank Zeitlin is moving into offices at 26 and 32, Shaftesbury Avenue.

Freda Kaye has been playing in "The Smith Family" at the Empire.

Walter G. Summers is busy on the scenario of a new production for British Supers.

Myrtle Vibart has completed her contract with Davidson in "Weavers of Fortune."

Roy Byford has been appearing in one of the leading rôles in some of the new Punch comedies.

Wyndham Standing returns to Holland shortly to play in "The Hypocrites" for Hollandia.

Miriam Murray has been playing in "Paddy the Next Best Thing" for Grahame Wileox.

Fred Le Roy Granville is shortly starting work upon a new subject called "Hennessey of Moresby."

Dorinea Shirley is away at Torquay on location in the new Stoll film "Open Country" (Zeitlin's booking).

Gordon Hopkirk has been playing the part of Sir Antony Foster in the Amy Robsart film for B. and C.

Rosina Wright is playing the part of Philippa Percival in Sinclair Hill's next Stoll production "Open Country."

Frank B. Gray is back from Blackpool where he has been playing one of the leading parts in the revue at the Pavilion. He is now disengaged.

Warwick Ward has completed his contract with Stoll in "Petticoat Loose," and is now appearing as Don Esaban in "The Hotel Mouse" for British Supers.



ACCORDING TO PEGGY

WHERE shall we make our pictures? That is a great question to-day.

And the answer is: Make some in England, some in America, or Africa, or Australia; in fact, just make them anywhere in the world—as long as they are good pictures!

I see both American and English pictures I love, and then along comes a simple little film made in the Eskimo country, with a great charm and appeal all its own! So, after all, it is the fact that they are good pictures that counts, not where they are made or even the subject as long as they are good and wholesome entertainment.

There are, of course, certain accessories necessary to the making and—of great importance—the exploitation of good and successful pictures to-day; for in the end the amount of money a film brings in is the only true answer to the success or failure of a production, and however good a film is it must be well handled to do any good.

What is the use of having a beautiful horse in a stable? Bring him out in the park, trot him round, show him off to the best advantage, and let everyone know that he is a fine high stepper, and that he is yours!

Therefore, make a little more noise about your films, tell the people about them—they like to read all you have to say.

Publicity, of the right kind, is most essential to success in the picture industry, therefore, make use of one of the most wonderful arts of to-day, the art of Advertising.

Pictures, to my mind, are of the world, and for the world—the word insular doesn't fit them at all.

P. HYLAND.

London, Paris & New York
see back cover.

CLUB CLATTER

by CLATTERBOX

ONCE upon a time there was a pumpkin—the property of Muriel Alleyne. It was inscribed with the wording: "To the Kinema Club with Best Wishes." It was then allowed to grow. As time went by the pumpkin grew, according to plan, and the other week was presented to the Club. The members will no doubt remember the excellent pumpkin pie it made.

There were one or two additions to the band at last Saturday night's dance. J. H. Maitt took over the drums for one half of the evening, and Donald Searle relieved him of that responsibility for the other half. Searle, by the way, was successful in frustrating a dastardly plot, which the other members of the band had hatched. It seems that things were going along merrily, and Searle was just beginning to like his new job, when suddenly the band stopped—that is, all the band except Searle, who still continued to play. The attempt to "dry him up," however, proved unsuccessful.

A special meeting of the Executive Council of the Kinema Club was held last Friday, at which the previous resolution of the Council, to the effect that THE MOTION PICTURE STUDIO was not to be recognised as the official organ of the Club, was rescinded. At the cordial invitation of the Council, Frank A. Tilley (vice-chairman) and Ernest G. Allighan (late hon. secretary) consented to withdraw their resignations from office.

On October 29 we are to have the first House Dinner, and this function will then take place once every month throughout the year. George Ridgwell will be in the chair. Members should get their tickets now, for there is certain to be a rush on them, and the late-comers will be the unlucky ones.

Possibly one of the most profitable sections of the Club is the bar, which always seems to be doing good business. Complaints have been made about some of the drink being served there, and some time ago the complaints were justifiable. Recently, however, a new and better stock has been bought in, and prices have been reduced, so that there is little to grumble at now. The Club bar, in fact, would be hard to beat for civility and cleanliness.

On Saturday evening the usual dance will take place and the Kine-Copatens will be in attendance with its two additions—Searle and Maitt.

A special meeting has been called for November 19 to consider a proposition for the revision of Rule III. (a) so that an addition will be made of "Exhibitors, renters and their respective departmental managers," such words to be inserted after the words "producing organisation." Rule VIII. so that it will read "Subscription of country members residing outside the home counties be £3 3s." Rule XII. (3) have the addition of "Except with permission of the manager," to come after the word "week." As the revision of these rules may have very far-reaching effects, it is certain that members will make a big effort to be present at the meeting.

Communications for Advertisers and others mentioned in this issue can be addressed care of the Editor of THE MOTION PICTURE STUDIO, 93, Long Acre, London, W.C.2, England, who undertakes to re-direct them.

SPECIAL TORQUAY SUPPLEMENT.

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Manager

LOS ANGELES, DEVON

Torquay as the centre for British film producing activities

ONE of the libels that have been directed at this country is the assertion that our national climate is so wretched that it is only possible to take pictures during two or three months of the year. Apart altogether from the fact that the tendency in film production both sides of the Atlantic is to erect exteriors in the studio whenever at all possible, it should be recorded officially that it is possible to shoot exteriors, in ideal surroundings and circumstances, in the "British Los Angeles" for at least nine months of the year.

So perfect are the producing conditions that obtain in the Torquay district that it has come to be known as the "British Los Angeles." And the name is well merited. It is situated in the south-west corner of England, in the county of Devon, which adjoins Cornwall. So warm is it that tropical plants grow in great profusion, and the hours of sunshine easily create a record for the country.

The average number of hours of bright sunshine is 1,798 per annum; last year the figure was 2,016. What is of particular importance is the fact that bright sunshine in Torquay is easily greater in the winter months than in any other part of the country. During October-December, 347.5 hours were recorded, and from January to March 309.2 hours. While Torquay had a mean of three hours' sunshine per day during the dullest part of the year, Buxton only had half that amount. During November, last year, when most of the country was fog-bound for several days, Torquay was not only free from fog, but enjoyed many hours of bright sunshine!

As a matter of meteorological fact, fog is an exceedingly rare visitor, and only on

one occasion was it of such density as to obscure objects beyond a range of 550 yards.

The official report of Torquay's climate is: "Equability of climate, both in summer and winter; abundance of sunshine, especially during the winter months; an abnormally large proportion of invigorating ozone, averaging more than 50 per cent. of the possible; a high mean or warm temperature in the winter, and a low mean or cool temperature in the summer; protection from north and east winds by the surrounding hills—these are the most notable characteristics of Torquay's climate."

Further than that, the actinic value of the atmosphere of the West Country is as ideal for producing purposes as California. "Where the Rainbow Ends," which Lisle Lucoque made, was one of last year's outstanding successes, and obtained a Special Royal Command Performance. *This film was made in Torquay during the winter months, and most of it is exteriors.*

The rainfall in the district is proportionately low. Last year the measurement was 20.8 inches. It is exceptional to have rainfall for the whole of any day, and even unsettled weather, if wet in the morning, clears at noon; if bright in the morning and rainy in the afternoon, it invariably clears by seven, and a fine, bright evening prevails.

Frost is such a stranger to the town that luxuriant growths of various tropical plants and shrubs are a feature of the district.

This, by the way, is one of the valuable assets of the district as a film-producing centre: there is in the compass of the district an unexampled variety of every sort of natural settings imaginable. Mae

Marsh states that, in her opinion, every sort of film could be made here, from a South Sea Island romance to a Wild West adventure. Cliffs, valleys, ravines, terraces and tropical plantations, rivers, falls, and every conceivable variation of these natural beauties. Tom Terriss, who is directing "Harbour Lights," has been on location in the West Country, and says that there is no finer light in the world for film purposes. Mr. Terriss was recently one of the foremost directors in America, and speaks with authority.

There is an exceptionally good rail service to Torquay; the Great Western line does the journey in about three hours. In the town itself is a fine group of hotels, with the Torquay Palace Hotel as the premier.

Already one or two films have been made in the district, the most recent being "Paddy the Next Best Thing," in which Mae Marsh stars. And about ten minutes out of the town is an ideal studio property known as Watcombe Hall, with extensive grounds.

Watcombe Hall is a noble and picturesque residence commanding the most exquisite views of the sea, Watcombe Downs and Beach. The gardens are of great beauty and extent in a series of lovely terraces and sloping lawns through the park-like grounds planted with rare old trees and shrubs down to a pretty and secluded beach.

Bounded on the one side by the famous "Giant Rocks" and a wealth of woodland on the other, this beautiful spot affords a wondrous and unique setting for cinematography that cannot be surpassed. The Watcombe Estate is about five acres in extent, also having rights over the adjoin-

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ing common. Crystallised in a very small radius with Watcombe Hall as a centre can be found almost every variety of scenery possible. Rugged cliffs and mountain scenery, moorland streams and rivers, charming old world villages, historic ruins and noble mansions. Aided by a perfect climate, this unrivalled centre of natural beauty and historic associations combine to make a setting pre-eminently suitable for first-class kinematography.

The studio is constructed of steel latticed girders on a concrete and wood inlaid floor, and measures 100 ft. by 61 ft., one-half being glazed throughout for daylight work and the other half for use by artificial light. The daylight portion having a clear floor space 61 ft. by 50 ft., and the other 50 ft. by 50 ft., the remaining space being occupied by the property room and a suite of dressing-rooms (on two floors).

The lighting arrangements include four banks of six tubes Cooper Hewett lamps, two boxes of three tubes ditto, three standards of two tubes ditto, ten Westminster arcs (standards), and a complete installation of switch-boards, rectifier, resistances, etc., the power being derived from the Torquay Corporation Electric Works, from which a special cable has been laid at a cost of £2,000.

Three sets of roller doors, two of 25 ft. in width and one of 11 ft. 6 in., open direct on the beautiful garden, which can thus be incorporated with the studio for scenic effects.

There is a good supply of appropriate furniture and a large quantity of new and artistic scenery.

The residential portion of Watcombe Hall is of a character rendering it specially suitable for interior scenes. A portion of the original dwelling has been adapted for business purposes and includes projecting theatre with external operating box, screen, Gaumont projector, etc., waiting room, outer office with pay desks, inner office, fully equipped factory covering an area of 514 square feet and including developing and printing room, washing room and drying room, fitted with the most modern tanks and drums and heated by hot-water radiator, cutting room fully equipped, strong room, artistes' dining room approached by external staircase from the studio, and three store rooms.

The existence of Torquay for ever disproves the assertion that England is handicapped by climatic and atmospheric conditions and by limitation of natural settings. The day is coming when Torquay will be the centre of England's producing activities—studioland will shift from the Metropolis, which is within the fog-belt, and migrate to the West Country where conditions are favourable as in California.

H. E. G. A.

SHOWING THE WAY

UNDER the management of H. B. Parkinson the Master Film Co., of Teddington, London, has during the last few years been forging rapidly ahead and has shown the way not only to English, but also to American producing concerns. A year or so back Masters introduced the short feature programs, which since that time have become extremely popular with picture fans. "Tense Moments With Great Authors" was the title of the first series, which was composed of twelve of the most important incidents from famous books. Later, and along the same lines, came a series of twelve "Tense Moments from Great Operas," a series of six one-reelers in which the English actress Sybil Thorndike was featured, a series of one and two-reel sporting subjects dealing with every phase of sport, and twelve one-reel screen versions of George R. Sims poems.

The Los Angeles motion picture paper, *Camera!* recently in a leading article commented upon these Master Film short subjects. According to this article, the Master Film Co. had proved as a result of the success of these subjects the taste of the picturegoing public. The latest series of sporting dramas has been sold to the Walturdaw Co.

A COMPOSITE OF ATTRACTION

by FELIX ORMAN

ONE might almost feel that the Almighty had film locations in mind when He created Torquay. Such vistas of hills, rocks, forests, wooded dells, yawning clefts in the rugged coast, deep, shady coves, inspiring views of the sea and cool blue inlets—all seem to cry out for the camera to carry their message of beauty to the world, to preach the gospel of nature, to paint for mankind the glories of this divine handiwork as only the kinematograph can. Even the commonest of us mortals feel something of the compelling spiritual power of beautiful natural scenery, and during my fortnight's stay at Torquay I was frequently deeply impressed with the splendour of the beauty of the place and its environs.

Torquay is remarkable for the variety of its scenery. Here is not merely flat seashore, or hills, or undulating countryside. This Devonshire paradise is a composite of all kinds of nature's attractions. Great rocky cliffs penetrate at queer, unexpected angles into the sea looming above mysterious and strangely fascinating recesses, thick with luxuriant foliage and odd rocky formations. Here and there are strips of white sand along the seashore, like bands of silky ribbons, with above walls of bright red sandstone, almost too beautiful and vivid to seem real. Built on seven hills like Rome, Torquay offers no end of exquisite vistas wherever one turns.

And the surrounding country! Here is everything for the kinematographer. Motoring along the quiet Devonshire roads, the tourist sees miles of gently rolling country, as green and smooth as any velvet carpet, with trees, shrubs and wild flowers completing pictures thrilling to the nature-lover. There are quaint villages, old by-ways, cosy farms that seem to beckon to the passer-by with the message, "Here dwells peace"; woodlands, brooks that ripple along, sparkling in the sunlight. And everywhere are landmarks and associations that eloquently tell of the past.

Not far from Torquay is the majestic Dartmoor forest, the River Dart the "Rhine of England," every mile of it a feast for the eye; and numerous other places that hold the visitor enraptured. Torquay answers many of the hopes of the cameraman seeking the beauty spots of England.

MADE IN WINTER



From 'Where the Rainbow Ends' which was made in Torquay district in winter time.

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“The Town of Crooked Ways” (stoll) is technically excellent, and contains some very fine characterisation. The one fault is that the novel has been literally transcribed and not interpreted into a screen continuity. There is a lot of detail and the scenario follows the story, but not in a screen sense. However, the production is deserving of the highest praise, and the film affords good entertainment. Given a good scenario there is no doubt that the same producer could make a film which would equal, if not surpass, the best that America, or, for the matter of that, any other country can give us.” *Kine Weekly*.



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The MOTION PICTURE Studio

Vol. 2—No 73.

Saturday, October 28, 1922.

TWOPENCE

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MANAGER:
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Frank Zeitlin

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AN APPRECIATION.

I wish to convey through the medium of this Journal, my gratitude and thanks to the Producers, Directors, and Artistes, I had the pleasure of coming into personal contact with during my visit to America.

It is my earnest desire to further the spirit of good will and friendship between the film industries of America and England, and I feel sure that closer co-operation in the future between England and America, will be greatly to our mutual advantage.

The medium for cementing this good feeling would be, in my opinion, through an interchange of artistes between the two Countries, and I shall be only too happy to do what lies in my power to further this interest. I would especially like to thank Mr. Marcus Loew, Mr. Eddie Small, Mr. Edmund Goulding, and Mr. Gerrit J. Lloyd, for their great personal kindness, hospitality, and interest in my business during my short, but delightful, stay in New York.

Sincerely,

Frank Zeitlin

The MOTION
PICTURE studio

Registered at the G.P.O.
as a Newspaper

Vol. 2.—No. 75.

Saturday, November 11, 1922. TWOPENCE

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'Phone: Hampstead 4200.

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Hyde Park, W.2.
Park 4574
and Kinema Club.
Photo by Navana.



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Latest Productions,
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Nov. 11, 1922

Self-Advertisement.

THIS is the Day of Disillusionment. Of about twenty thousand girls who have had the fires of hope stoked within them by a tactless publicity stunt, one girl is going to be selected by Norma Talmadge. Our attitude is well known. At first this journal was the only voice of protest against this form of American sensational publicity; we are now joined by the *Daily Graphic* and the *Manchester Guardian*. The former says:—"Distressing stories reach me every day about the heart-breaking unemployment in the kinema industry in London. Only those who know the inner workings of the film industry have any conception of the daily tragedies which are enacted around Wardour Street. The Talmadge sisters are coming to London with a great blaze of publicity. Foolish people are in danger of being misled by such a blaze of publicity. It does not mean anything. Least of all does it mean that fortunes for flappers are waiting in the film business. Transient beauty is not a key to film success. It comes with great talent and years of hard work, nearly always mixed with months and years of poverty and disappointment. Why should thousands of silly girls be disappointed, just to advertise Norma Talmadge?"

* * *

Spontaneity!

IN conversation with Norma's private secretary, we learned of the "spontaneous" reception that the Sisters had received at Victoria and other places. But we know different. We know of the letter to exhibitors from Associated First National:—"I feel confident all of your patrons would be interested to know at what time the two great screen artistes, Norma and Constance Talmadge, are likely to arrive in this country. A great number of them would doubtless like to be at the station to welcome them. I suggest, therefore, that you announce on your screen, by means of a slide, the fact that they will be arriving at Victoria Station on Tuesday next, November 7, at approximately 4.30 p.m." A strange kind of spontaneity!

* * *

Disappointment and Distress.

NOW, our attitude on this matter is perfectly clear. We say, first of all, that we agree with personal publicity. But we disagree with any form of publicity which, in bringing personal advertisement to the promoters (be they artistes, firms, films or newspapers) is creating disappoint-

ment and distress to other people. Norma Talmadge told us herself when we chatted with her at the Savoy on Tuesday: "I thought this scheme would make me very happy, but it has really made me unhappy when I read of the trouble to which some of these poor girls have gone." We also object to the fact that Miss Talmadge, in the execution of the stunt, should have paid the oblique insult to the British screen artistes that she should deliberately avoid them and direct her search for a "British Screen Queen" to the typists, shop

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¶ Some folks do nothing in the Present because they believe that it is the Future that will bring responsibilities.

Actually they have a big responsibility now—human responsibility: to recognise his capacities and develop them; to know his passions and control them; to appreciate his limitations and live within them.

¶ A vast amount of human endeavour is palsied and lost because a man does not know himself. *Go on an expedition of Self-Discovery.*

~~~~~

assistants and factory girls of the country. We were told by one of the *Daily Sketch* organisers that they were ejecting the film artistes who had enrolled. We also protest against the inevitable effect that this stunt will have of introducing to the overcrowded and underworked British studios an army of incompetent optimists.

* * *

Inter-Organisation Wanted.

IF the British film Industry was as skilfully organised as the American such an event would never have happened. It would have been countered by the organised exhibitors, at the request of the organised artistes, telling Norma that they would refuse to screen her pictures if she persisted in her efforts that would harm

the Industry. But the British film Trade is only just beginning to know the value of federated organisation. Which brings us to that other important subject—the organisation of film artistes.

* * *

"Pro and Con."

IT will be seen by the representative views printed on another page that the overwhelming opinion of the artistes is in favour of a Film Artistes' Federation, and, if this cannot be arranged immediately, a self-controlled organisation within the ægis of the Actors' Association. Robert English has an idea that it should not be film artistes but film managers and directors who should be organised. He is only half right. *Every section should be organised.* And every organised section should be federated. The proposal for a federation of the film artistes with the stage artistes in the A.A. is the first step towards that ideal. This would overcome Colonel English's other objection—viz., the possibility of the stage acting profession being drawn upon in the event of organised film artistes refusing to work. If the film artistes organisation was a branch of the Actors' Association, the A.A. would see to it that no stage artistes are allowed to be used as substitutes for film artistes in times of dispute.

* * *

Self-Protective Measures.

IT must not be assumed that there has been any overtures from the A.A. directed to this suggestion. The reverse is the case; and to a certain extent we are not justified even in promising that the A.A. would agree to the scheme. On the other hand, we know the great stand that the A.A. is making on the question of federating the various branches of workers engaged in the entertainment world, and this fact assures us that the film artistes branch would be certain of complete autonomy, which, of course, carries with it the right to secede if and when the branch decides. We strongly advise film artistes to agree to the formation of a film artistes branch in connection with the A.A. This we advise because we are convinced that it will take three or four years of hard work to educate film artistes up to a true sense of unionism so that they would be strong enough to form their own Federation, and in the meantime they are being victimised and maltreated weekly. The A.A. would provide a ready-to-hand organisation; a strong moral support, and a "haven" for the immediate dark days.

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W H O ' S W H E R E .

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

"THE most useful column, to my mind, and one which I would like to see extended to embrace all artistes, is 'Who's Where.' Names in alphabetical order, with correct addresses, are very useful."—
CHALLIS N. SANDERSON.

"I PERSONALLY would like to see more artistes using your space under the heading of 'Who's Where.'"—
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High Lights

Intimate Studio Gossip

Met Stewart Rome the other day just as he said "Good-bye" to Stoll studio for the moment. He had finished the leading part of Magnus in "The Prodigal Son," which A. E. Coleby has been directing. Rome told me that it was the strongest and most human character part he has ever played. Towards the end of the story he wears the absolute latest creation in "Beavers." I might add that as Paris is the home of millinery creations, Iceland is the home of facial-fungi creations. Rome copied his particular "Beaver" from an Icelandic farmer not far from the homestead of the original Magnus. And now he's glad to be able to breathe again!

Had a 'phone call from Mrs. Le Breton yesterday to tell me that Flora has successfully negotiated the operation to her throat and is quite well on the road to complete recovery. She is still in the nursing home, but expects to get her "ticket" soon. I'm glad to hear it—what is filmdom without its fauna and Flora?

Within the next few days Victor McLaglen hopes to have completed work in his latest film "The Romany," in which he will appear in the title rôle, and which has been made under the direction of Martin Thornton. Despite all rumours to the contrary, McLaglen is not under a yearly contract to any British firm, nor has he been since his introduction to British films. During the past two years McLaglen has appeared in no fewer than ten star parts, in all of which he has supported various characters—from that of a sporting "ne'er do well" of the eighteenth century to a modern man about town. He is exceptionally keen on character work, however, and in both "A Sailor Tramp" and "The Romany" he has been given wide scope for his ability as an actor and a man of muscle. In "The Romany" he wears the clothes and make-up of a gipsy, and breaks hearts and knuckles with consummate ease.

After an exceedingly busy six months, H. B. Parkinson, the energetic director of the Masters Film Company, is taking a short rest from production work. During the summer months the output of films from the Masters studio created something of a record. Apart from the five-reelers entitled "Trapped by the Mormons,"

"Married to a Mormon," "Crushing the Drug Traffic," "A Gamble With Hearts" and "The Green Caravan," no fewer than five series of twelve one-reelers were produced. The one-reelers include "Tense Moments from Great Operas," "Tense Moments from Great Authors," "Selected Poems from George R. Sims," "Tense Moments from Great Plays," and the most recent series which are written around popular sports.

Yazikova, the Russian actress who is playing for Atlas Biograph in "The Man Without Desire," has decided to change her name. At present the name Yazikova is being mispronounced, and so she has decided that in future she shall be known by her real surname Vanna. Her full name will now be Nina Vanna.

The new Walter West production, "Honeys' Nest," is now well on the way to completion. Work on the interior scenes for the film was commenced this week after the company had spent five weeks in Sussex. During that time scenes were taken at Lewes Cattle Market and at an old-fashioned country fair. Numerous shots were also taken on board a sailing ship which Mr. West chartered for the purpose. These are the first actual sea scenes which Mr. West has directed since the film of "Missing the Tide," one of his earliest successes, in which Violet Hopson played the leading part.

Fred Wright, who is playing the part of Tony Cobb in this new Walter West film, has had a few very uncomfortable experiences during the making of the film scenes. As the skipper of a sailing vessel he is attacked by pirates who swarm on to the deck, and Wright, to escape, climbs into the rigging, from which point of vantage he drops into the middle of a group of pirates and so kills them. When the scene was filmed, Wright fell with such violence that he knocked over four of the bloodthirsty "pirates" and severely sprained his wrist. The scenes on which he is now working, however, are very much quieter, for he is seen in his little village home with Florence Turner as his adoring wife. In these scenes a cockatoo causes much merriment and comedy relief by his frequent comments on men and matters—chiefly on Cobb

himself, whom Cobb usually greets with the words: "Drunk again?" which reflect the bibulous character of "Tony Cobb."

Hepworth has started out to make "Bigger and Better Pictures," and the first of these is shortly to be produced. It has been announced, however, that the company will not divulge particulars of the films being made or the artistes appearing in them until close on Trade show date. Cecil M. Hepworth is now in New York, and has met with a good deal of success in his attempt to develop the American market for Hepworth Picture Plays. A picture play from the Walton-on-Thames studio is to be released in America once a month.

While on the subject of Hepworth, it is interesting to note that Henry Edwards has just completed the first of the series of "Hepworth Special," and that this film possesses no sub-titling or descriptive wording of any kind. Under the new policy, Hepworth directors who require scenes in France will go to France for them, and it will be the same whether the scenes are required in South America, Iceland or Timbuctoo, no attempt is to be made to have fakes of these countries in the studio.

This week saw the departure of Leo Gordon (of Stage and Screen Booking Offices) for Germany, where he has gone for a short business trip, the results of which will be seen later.

On Wednesday I was at the dinner given by the *Daily Sketch* to the Talmadge Sisters, and the One Hundred Girls who are in the semi-final for the "British Screen Queen." There were among the Hundred about a dozen with any screen possibilities. Some of the others looked hopelessly hopeless, proving that the basis of selection—photographs—is defective. I saw a well-known screen artiste among the Hundred, but was officially told that she and any other artistes would be rejected because they are artistes. Thank you, Norma!

Megaphone

ARTISTES TO ORGANISE

Representative Views on Federating with the Actors' Association.

COLONEL ENGLISH'S OPINIONS

A FILM artistes' federation on the lines of the Actors' Association, would be of little value. My idea is that more good would be created were the film *managers and directors* to form a federation under a sworn agreement to treat all artistes fairly, reasonably, and without favour.

This is the reverse way, I know, but that is where the trouble lies.

There is so much lack of frankness and openness in the film world, and the fear of offending a man who later may be in a position to give an artiste work, that most artistes are kept under, and can never (nor will they even with an artistes' federation) stand up and fight for reasonable rights. It is only when an artiste has reached a certain position (and even then it depends on the man or woman) that he ever stands out against intolerable treatment from a firm or a director. The firms and directors know this, and frequently work upon it, to the detriment of the artiste, financially and artistically.

In my opinion, the only way to run a federation of artistes successfully would be for it to be run by purely business men,

who were philanthropically interested in the film artiste and his rights.

One of the greatest difficulties to cope with in this question, and in any federation, is the case of the people who "rat." This, in many cases at the moment (owing to the violent depression in film work in this country at present), would become a matter of necessity amongst the artistes who are financially obliged to take any work that comes.

I do not know if you care for these views, but they are what I feel, and drawn from my three years' observation in the profession.

One must remember, I think, that if all the film artistes were federated and refused to work unless under certain conditions, there is the whole of the stage-acting profession to draw from, the majority of whom would not have become members of the Film Artistes' Federation.

I do not feel that the film artistes in this country are yet in a strong enough position to take up the suggested attitude. They would be beaten every time.—ROBERT ENGLISH.

in my opinion, would prevent the better fees being procurable in most cases.—THOS. CANNING.

IN my opinion the *pure* principles of trade unionism are sound and beneficial to its members and the calling it represents. I would gladly become a member for just so long as those principles were not abused.—STEWART ROME.

UNTIL our directors realise that it is *actors* and not *types* that are necessary I do not see any immediate need for a "Film Artistes' Federation." Should one be formed, it should, in my opinion, be a separate and distinct trade union. As an ex-member of the Actors' Association, I strongly deprecate any incorporation with that body.—LONELLE HOWARD.

I HAVE always been strongly in favour of forming a F.A.F., and will willingly put my thirty odd years of stage experience, and nearly a quarter of a century of film work, at the disposal of the committee.

I would suggest that we carry the matter through entirely as a Film Artistes' Federation, and not in conjunction with the A.A. or the V.A.F. It is quite time we had some kind of a contract or rules on which we can work. As it is, it simply goes by what another studio or director may do, let that be right or wrong. Believe me when I say I am most sincere on the matter, and will assist all I can.—GEORGE BISHOP.

I DO not believe in any association or trade union of any kind, and have never joined any. I have got all my engagements both for stage and films with very few exceptions entirely for myself. I do not see the use of being tied and bound by the rules of any Federation.—IDA FANE.

ANYTHING in the form of a "trade union" is "anathema" to me; but if such things have to be I think affiliation with a going institution, such as the A.A., that has done the pioneering and spadework, and has a tried executive and legal advisers, is better than starting a new scheme, for the moment at any rate.—SIMEON STUART.

A MOVE in the right direction at last! It gives me unspeakable joy to think that there is a possibility of British Film Artistes forming themselves into an Association, to protect their rights and lift the sinister influences which are threatening to crush and destroy them.

Our efforts, better and more entertaining in every way in interpreting the psychology of our race, have been held up to ridicule.

The pitiful resources allowed to our Directors, which reflects upon the Artistes, are held up in comparison to the best films that money and unlimited facilities can turn out from American and Continental studios—we are used as a background and, mark the word, *support*, to imported artistes, who have had their day in their own country and are paid fabulous salaries, out of all proportion to their abilities, while the few pounds left over are scattered to us British artistes—like crumbs from the rich man's table.

But a greater scandal exists—the one where wealthy titled amateurs are exploited and
(Continued on next page.)

PRO AND CON

I QUITE agree with the view taken in your last issue that film artistes should be organised into a protective body within the Actors' Association. I feel that the time has not yet arrived for a separate Federation. I personally have no cause to complain of the way I have been treated by all the recognised film-producing companies I have worked for, but I think some protective association is necessary for the profession generally.—ERNEST A. DOUGLAS.

I THINK a Film Artistes' Federation within the compass of the Actors' Association would be a very good thing.—FLORENCE HARWOOD.

A FEDERATION by all means.—EDWARD O'NEILL.

REGARDING the question of forming a Film Artistes' Federation within the compass of the A.A., I would like to say that the suggestion is an excellent idea, because it is very necessary that the interests of the artistes should be guarded by some organisation such as suggested, and I most heartily vote in favour of it. I am already a member of the A.A., and I shall look forward with eager interest to the result of your efforts in this excellent cause.—JOHN STUART.

I CAN only surmise that one of the main reasons why those who act in films do not at present form an independent Federation is because of the number who combine or alternate acting in films and on the stage, and in consequence of their connection with the latter branch (stage) may already be

members of the A.A. It therefore seems to me that, until such time—if ever—as film work, as compared with stage work, is considered as distinctive from the latter as variety work is from either, the best thing for the film artiste (solely) to do is to federate with that branch which most approximates his own work—*i.e.*, the A.A. At the same time, and while not wishing to infer that the A.A. be made a convenience of (quite the contrary, and thanking it for any assistance), I would suggest that any film artiste joining it does so with the feeling that should a Film Artistes' Federation ultimately eventuate he—or she—would join it, and that the idea of a Film Artistes' Federation should still be kept in view.—GORDON BEGG.

WITH regard to Federation, I am *strongly in favour* of it; one has only to attend one of the A.A. shop meetings to be convinced that it is the only way; to unite is to *be* something and to *do* something. Until we do we are like a lot of stragglers, who will never reach their goal. I shall be only too pleased to get recruits.—LALLIE CLIFTON BOYNE.

I STRONGLY support the idea. It is time that directors should cease to exploit us as mere pawns in the game.

I understand that in America it is the rule that all artistes working beyond six o'clock get double pay, and if working beyond twelve they get treble pay, and double for Sunday work.

The scarcity of work of any kind in production no doubt compels many a needy man to accept very low fees. That point,

PRO AND CON

(Continued from previous page.)

foisted upon the British public. Amateurs whose unearned titles are to the company that employ them far more important than their impossible and pathetic performances.

I feel sure that if the British public knew the inner history of these matters and knew the thousands of pounds of British money that is being paid away weekly to these people while hundreds of first-class British artistes are barely earning sufficient to clothe their bodies decently and hundreds more are starving—they would rise up and demand fair play.

If the Association is going to right these wrongs, then I am sure that every artiste in the country will rally round and form a combined front, and their voices, instead of being heard as far-away whispers of individuals, will be heard as a deafening compelling roar of a united force.

“Sail on, O Union, strong and great!
Humanity with all its fears,

With all the hopes of future years,
Is hanging, breathless, on thy fate!”

ENA BEAUMONT.

ALTHOUGH I am of the opinion that a separate organisation would be infinitely preferable, still co-operation with the A.A. would be better than no organisation at all. For all the existing evils that beset a present-day film artiste, the only remedy or even palliative is efficient organisation; and if we cannot do that off our own bat, then by all means let us join up with the A.A.—NOEL N. GRAHAME.

PARLIAMENT continued from page 8.

ing with sentimentality (and often vulgarity)—the everlasting pretty girl wooed by the handsome lover in the many and varied hocus-pocus ways invented by the fertile imaginations of very mediocre scenarists and directors? Is there any comparison with that great masterpiece, “The Four Horsemen of the Apocalypse,” with its realistic, thrilling and artistic presentation to the world of the blessings of peace and the terrible horrors and sufferings brought by war?

Propaganda may be the imputed idea—but surely it is a brave idea; and that it meets with the approval of the public is patent in that, after a comparatively long run, it still powerfully attracts and fills a large and eager house. The public mind is still quivering in uncertainty, unrest and doubt, as the result of the many years of most ghastly and cruel warfare, and unconsciously seeks every opportunity afforded to recapture that pre-war stability, sanity and equanimity, which is only got by *contrast* and when *cool reasoning is possible*.

“The moving-pictures have undoubtedly unlimited possibilities for *good*—and *bad*.—PEGGY R. BAKER.

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

SOMETHING NEW IN BRITISH PRODUCTION

TWO matters of interest take a prominent part in the discussion of film topics to-day. One is, that although British photoplays have improved considerably, and in some cases have more than equalled foreign competitors in acting, technique and production, yet there is in the big majority of cases, ample room for improvement. This is especially noticeable in regard to detail work which is generally very much neglected. The second is, that the public desires to have better short subjects, that is good dramatic or comedy stories comprised in one or two reels.

At the present moment it has mostly to put up with what are known as “fill-ups” in between the longer pictures, which themselves are often capable of being compressed into a very much shorter footage.

What is wanted then is better British subjects, shorter stories with punch and grip, and variety.

Quality Film Plays, whose first picture of the opening series was released last Monday, have been especially produced to supply all these three wants.

First, they give to the public one- and two-reel plays which are strong in story, clean in plot, and which are as good as money and British talent can make them. Detail has been carefully studied, and much care has been expended on them as on the big five- or six-reel feature; they are in short, little pictures with a big story, and contain excellent entertainment value. They are not “fill-ups,” but form one of the most attractive items on any program.

The director, the artistes, and the cameraman are all British, and every department is in charge of an expert in his or her own line; nothing has been left to chance in making the pictures the best obtainable.

In most foreign productions, carelessness in settings or in details has marred those scenes and surroundings which purport to be British, and often familiar types in this country are rendered mere caricatures, this is particularly noticeable in English country house scenes, or in those purporting to show the *haute noblesse* at home.

In Quality Plays, the director is satisfied that he has been able to present to the public a series of pictures which will definitely establish a high standard in British productions, and which will be comparable from any standpoint to any foreign competitors; always bearing in mind that these pictures are not spectacular, but entertaining stories told in the most effective way.

The subjects have been carefully chosen from as varied a selection as possible, and as their name implies, Quality Plays are devoid of any questionable taste. Their aim and object is to be always of such *quality* that the fact that they are being shown at any particular hall will be a guarantee that they form an attractive and wholesome entertainment. All problems based upon questions of sex-suggestion are strictly taboo; cleanness, strong plots and good entertainment are their watchwords.

NOW AND THEN

by ARTHUR BATTEN

THE dreary months of wintry weather have passed, and now it is a pleasant evening in the month of March, 1923. Four months have passed since Guy Fawkes' Day, and spring is here—the time when film companies are eagerly looking forward to better weather, more productions, and a better prospect for the screen artistes who have survived the hard months of winter.

I have something on my mind on this pleasant evening of March, 1923, and I go to my desk to write out this brilliant idea, when, quite by accident I knock something over. . . . A book! Yes; the bound volume of THE MOTION PICTURE STUDIO.

On the spur of the moment I pick it up and open it, and then sitting back in the chair, glance through its valuable pages. . . with little or no attention. I turn over its pages. January, 1922, February, June, November. . . and then, suddenly I become attracted by a coloured plate.

Colours always did attract me, and now I find myself gazing into a “watery road,” a one-arched bridge, and various buildings on each side, all of which were printed in beautiful colours. . . then I read: “The Man Without Desire,” underneath. . . . Ah! October 28, 1922. . . . That copy when we shook hands with our American friends, I reflected, still admiring the coloured plate.

I go back over the Pages of Time, and open the issue. After turning over the pages I stop, look at a photograph, and at the title: “Financial Basis of British Films.” And then the writer: “Col. Sir Walter de Frece, M.P.”

I become interested in this article, written four months ago by so able and powerful a writer, and, so far, not heeded.

I read it again with marked interest. . . . And yet some persons had blamed the winter months for the lack of improvement in the film profession.

* * *

Let us now get back to the present time, and leave next March to look after itself. I hope artistes will not blame the winter months for a great deal of the trade slump, which somehow I cannot help feeling must be if a “Kinema Finance Corporation” is not formed.

I feel sure we have the artistes, directors, scenarists, cameramen, etc., in this country, but, as known by all, we have not the money to do those things which is mainly responsible for America's lead over our British Industry. As is mostly the case, many articles published in this paper hint time after time “that the money is lacking.” If someone wants to find fault with this Industry, or make an improvement that they think will better our trade, I feel sure it would be advisable for them to refer to page 17 of THE MOTION PICTURE STUDIO dated October 28, 1922, first.

The moral is: Don't waste time! And I should like to hear that someone in a higher position than myself is making the first steps to organise the “Kinema Finance Corporation.”

Our Parliament

Readers in Council on Film Matters of Interest

Mirrors of Life

MR. SPEAKER,—I found in Miss Lowndes-Yates' article, "What Are Films For?" a point of view so new and interesting that I thought I should like to contribute my view.

What are films for? I find myself thinking—What is life for? There seems to me to be a relativity—when one begins to question—because to me the Film is largely a photograph of Life.

What are books for? What are plays for? Books deal with all kinds of subjects and plays that had not a like variety would be very limited.

An entertainment to be successful must be interesting—sometimes the effect is obtained in one way, sometimes another. In the days of ancient Greece I believe the plays were mostly educative, as they dealt much with cause and effect.

The plots of books and plays are founded on everyday happenings.

To most people life's happenings teach lessons, and some authors see it largely in that light. Some make an interesting tale of it—some don't.

While life is all we have to draw upon, and it seems the most interesting thing, some people are sure to persist in putting it on the screen as they see it, and leave it to the spectator to wonder what it might be if life were not quite so much as it is.—T. D'O'LYN BULKELEY, JUNR.

Combine the Two

MR. SPEAKER,—I should like to reply to Christabel Lowndes-Yates. "What are films for?" appeals for general consideration among those concerned. Business managers, artistes, authors, scenarists, directors or inventors, all are but human beings, with but only one idea in mind—to live, to exist.

Therefore, what are films for?

Let us see.

In the first instance, entertainment. Very well then. If it must be so, why not join *l'utile a l'agréable*—unite the practically useful to the pleasing?

Entertainment, yes; but disposing as we actually do of so many kinds of entertainments, each one absorbing its quota of devotees, our line, our province in contributing to the relaxations of the public remains as yet virgin, stands unique by the fact that, with the photoplay we can entertain and at the same time educate without high-brow methods.

A passionate follower of dancing—an entertainment—might remain largely gratified after a pleasant evening at a dance hall; so much the same with a footballer, a boxer, or a swimmer, or a billiards or chess player—other entertainments—by indulging in their favourite pastime, yet these same people might feel the need of another kind of entertainment, a variation to their sensations, a spectacle in which, not being the actual characters themselves, they would like to sit down and watch, and be provided with subject-matter for thought from which perhaps

new ideas might spring forth, which would suggest new ambitions, new methods, in fact, a new brain-exciting subject. Where to find it? The reply is at hand. In the kinema. The photoplay.

But—"The screen is not a pulpit, it is not a lecture hall, neither is it a political hustings." We quite agree it is not. Neither is flour and water, that stuff which, after being mixed and baked, we all call bread, and bread contributes to keep us alive. If, therefore, bread constitutes the organic food that keeps our existences healthy and therefore active, our minds also require a food to keep our intellects active and healthy. Education.

The photoplay has by now—as we all very well know—reached such a state of perfection that nothing practically seems impossible for it to exploit and bring to the notice of the public. Subjects having an idea or a sentiment to express and convey to the mind of the community at large were never so well conditioned to do so than through the medium of the screen. Witnessing it, seeing how it unfolds from beginning to climax on the screen, the audience follows its thrills and emotional powers with interest if it appeals to them, with bothered uncomf and animosity if it does not.

To please consists in presenting it in such a way that it convinces by its naturalness, thus attracting interest and attention, and consequently it remains more impressed in the minds of those witnessing it than artificially presenting them with themes which they feel in their minds are artificial, from which they obtain an artificial sensation as soon forgotten as the image has disappeared from their radius of visualisation.

Now, what are the most appropriate subjects to be presented to the judgment of audiences? There is where our minds should drift to. Study the methods, the subject-matter which we could adopt from Nature, from Life, subjects that would appeal to humankind, and these subjects should aim at its betterment.

Nearly all London has by now defiled past the pay-offices of the Palace Theatre to have a peep at the "Four Horsemen of the Apocalypse." That same London went to the Scala to see the "Orphans of the Storm." They went attracted by the publicity lavished on these films, and people have been to see these films who otherwise prefer to go to a theatre.

So the films, to my mind, have a better scope of activities than merely entertainment. In them it could be compounded wisely entertainment with education. Not one-sided propaganda as in the "Four Horsemen of the Apocalypse." Films as those are far, I agree, from the basic fact of humankind, yet more from the basic fact of any other industry and sentiment.

What the people want, what we ought to give to the people, is something more substantial than entertaining subject-matter. Put in front of their eyes the evils of humankind and teach them how to get rid of them, teach them—and in a pleasing way—how to be better to one another. The aim of Art—real Art, wholesome, truthful Art—would then be largely attained.

And there is no highbrow in it, nor politics. There is only one problem—a vital one—which is to teach our neighbour to be good if our own self is good, but if intelligently and consciously we feel that we are bad, let us break our pens and throw them to the dustbin and seek a teacher who might improve the standards of our sentiments and natures by sound education. That is what for films should be.—LAUGHS AND TEARS.

A Wasted Correction

MR. SPEAKER,—On page 12 of THE MOTION PICTURE STUDIO of November 4 I notice a paragraph to the effect that the Topical Budget pulled off rather a good "scoop" with its pictures of the Roumanian Coronation.

Whilst not wishing to minimise in any way the performance of the operator or the enterprise of the Topical Budget in getting these pictures, I would like to point out that the claim, to say the least of it, is a little exaggerated, in view of the fact that the most comprehensive pictures of the Roumanian Coronation appeared in the Gaumont Graphic.

We are always glad to acknowledge the smart work of our competitors, but we ourselves are always very careful to inform ourselves as to the efforts of the other news films before we make claims for "scoops." The most the Topical Budget can claim for its Roumanian Coronation pictures is that they were "half a scoop," and even that is a generous claim.—FOR THE GAUMONT CO., LTD.—R. E. DEARING.

EDITOR'S NOTE.—Gaumont seems to have tried an old debating trick—denying a statement that was never made. The actual words used were: "While on the subject of scoops I must not overlook the Topical Budget, which succeeded in getting some of the very few moving pictures of the Roumanian Coronation."

Intelligent Picturegoers

MR. SPEAKER,—The article, "What Are Films For?" seems to me to be a rather unfair and sweeping judgment on the average public who patronises the kinema, ascribing to them a shallow and unprogressive mentality. It surely would be disastrous to the film industry if all directors of pictures fostered such ideas and had so poor an estimation of the true wants of the pleasure-seekers.

That "we do not pay out money to the box-office for an improving homily," and that the kinema public "is not highbrow," is surely an exaggeration, and only true of a very small section. To be everlastingly "entertained" would have the inevitable result that the practice of always stuffing a boy with sugar-plums and toffee whenever he asked for them had: he had so much that his desire was turned to disgust and loathing. In nearly every individual of this generation of—shall I say?—reactionary and progressive thought there is either the realised or sub-conscious desire for something idealistic, wholesome and instructive to be presented to him or her in the most entertaining and convincing way.

Who does not delight in the charm and realism of those Nature study pictures?—not to mention a few of the grand, Empire-building travel films of Africa, the Far East, etc.? I have heard many say they would gladly see such-and-such a picture again.

Are not most of us sick to death and tired of those inevitable "tense dramas," reek-

(Continued on page 7.)

Where they are and ——— ——— what they are doing

Eva Llewellyn is playing for Beehive in "Lonesome Farm."

Hugh Miller has completed work in "The Letter" for Quality.

George Grafton is playing for Stoll in "The Sign of Four."

George Dewhurst is directing the new series of comedies for Beehive.

Maurice Elvey has commenced work on "The Sign of Four" for Stoll.

Peggy Hopkin is playing for Beehive in the new production "The Doubles."

Miriam Murray has been taking a small part in "The Prodigal Son" for Stoll.

Simeon Stuart has completed his part for Grahame Wilcox in "Flames of Passion."

Mary Mackintosh has been playing the part of Pirto in "Amy Robsart" for B. and C.

Arthur Walcott has been appearing in one of the leading rôles for Beehive in "The Doubles."

Jimmy Reardon is playing the male lead in "Lonesome Farm" and "The Doubles" for Beehive.

H. Humberstone Wright has been specially engaged by Maurice Elvey to play Dr. Sholto in "The Sign of Four" for Stoll.

Malcolm Tod has completed work for Welsh-Pearson in "The Romany," and expects to commence work in another film very shortly.



George Dewhurst



Geoffrey Benstead

A new producing concern has made its appearance under the title of Beehive Productions, and is now very busily engaged on its first output. It has secured the services of George Dewhurst as director, and he is now working on the first two comedies. Geoffrey Benstead is manager of productions and will also star in the five-reeler now being prepared called "The Decision." This starring vehicle will give Benstead an opportunity to display his natural abilities as horseman. Benstead, by the way, has lately been dabbling, with marked success, in the purely commercial side of the business, and has negotiated the sale of several good feature films.

Thomas Bentley is completing "Green Sea Island" for Ideal.

Donald Searle has been playing in "Lonesome Farm" for Beehive.

Beatrix Templeton has been playing for Ideal in "The Harbour Lights."

Johnny Butt is appearing as the Sergeant-Major in "The Monkey's Paw" for Artistic.

Lydia Hayward is responsible for the scenario of "The Monkey's Paw," the new Artistic film.

Harold French, after an absence of two years, is returning to the screen to play in "The Hypocrites" for Hollandia (Jay's booking).

Marie Ault, who for some time has been playing in "East of Suez" has been secured by Artistic to play Mrs. White in "The Monkey's Paw."

Leighton Potter is with Beehive in "The Doubles."

Bert Darley has been appearing in one of the new Beehive comedies.

Hal Martin will be seen in the new Beehive comedy, "The Doubles."

Maurice Hopkins is playing in "This Freedom," Zeitlin's bookings.

Olive Sloane has been playing in the new Beehive film, "Lonesome Farm."

John Stuart is playing for Ideal in "This Freedom," Zeitlin's booking.

Bert Ford is engaged as cameraman to British Productions of Hove.

Christopher Goulding will be in charge of Frank Zeitlin's publicity department.

Charles Ashton has secured the rôle of the Son in "The Monkey's Paw," the new W. W. Jacobs Artistic film.

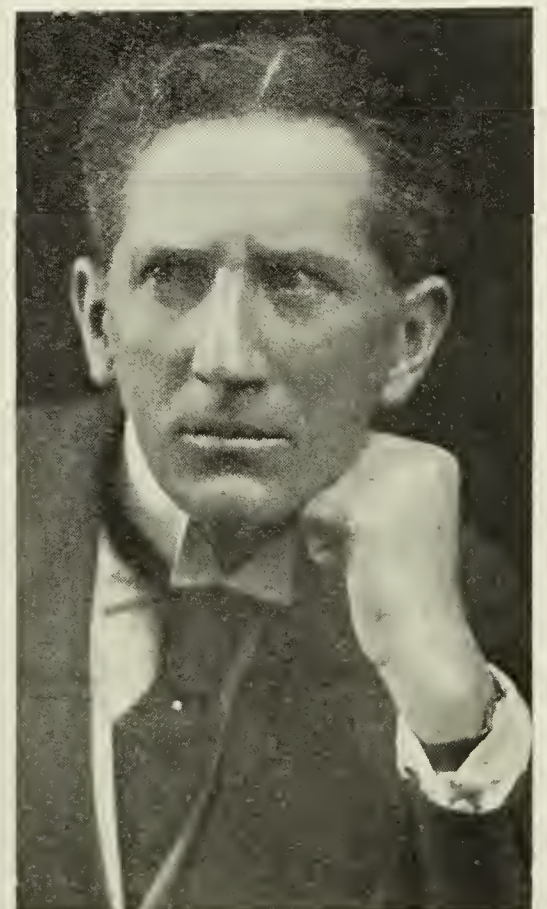
Clive Brook is playing lead in Ideal's production, "This Freedom," booked through Frank Zeitlin.

Margaret Hope has been co-starring with Jimmy Reardon in "The Doubles" and "Lonesome Farm" for Beehive.

Lydia Hayward and Manning Haynes are responsible for the scenario of "The Monkey's Paw," the new Artistic film.

Fred Raines has completed his part in the new Progress film, "Facing Fearful Odds," which has been made in Shoreham.

Harvey Braban has been booked for Africa to play lead in I.V.T.A. production, "Reef of Stars," through Frank Zeitlin.



Henderson Bland

FACING DEATH FOR FILMS

How Britain Leads the World for Kinematograph Exploits

In one particular instance at least this country has beaten the American film world, and that is in connection with the kinematograph record of the world-flight which Major Blake, Captain Macmillan, and Geoffrey Malins recently attempted. The film of the flight is now being titled and edited, and will make an entrancing photo-story of 8,000 feet.

Geoffrey Malins, who was in charge of the kinematographic side of the expedition, is, of course, the well-known director and was the official kinematographer of the Great War. And he does not hesitate to admit that some of his experiences during the flight were as dangerous and as perilous as during the war. In fact, a mere recital of some of the incidents provides a dramatic story of great power and interest.

Take the matter of flying across Vesuvius. The volcano was belching forth dense sulphuric smoke of intense heat, but the intrepid kine-explorers decided to dash through this and as near to the crater as possible. Malins adjusted his aéroscope camera and turned on the wonderful scene. So soon as they reached the extreme lip of the crater they became conscious of the potency of the fumes, but a second later they were in the thick of the smoke. This was so dense that they were enveloped in a blanket of jet blackness—they could only forge straight ahead

and hope for the best. The smoke was over a mile in extent.

It was during the flight that Geoffrey Malins discovered a new "suspense-valve" stunt that would make D. W. Griffith—the Suspense King—green with envy. It appears that out in the East the sun sinks with abrupt rapidity, and there is no twilight. So soon as the sun dips below the horizon line the darkness of midnight has set in. The flying men were over the open sea and with 80 miles to go to the coast the sun was fast setting. Then ensued a race with the sun. If the sun sank before they made the shore the 'plane would have to descend, and only the God of Fate knew where that would be—or the consequences.

The neck-to-neck race that followed, ending in the 'plane just reaching the shores of the Persian Gulf, would make a novel crisis for a photoplay.

And, also the *finale* of the flight could also be included in a film with good effect. They had been forced to descend on to the ocean, and owing to some unforeseen occurrence they found that the 'plane began to list to starboard. Just over the horizon line was the smoke of a steamer, and Malins was given the job of endeavouring to attract its attention with Vérey lights.

The list became so acute that Malins had

to climb on to the tip of the port wing to correct the balance. But still the list continued, and then it was ascertained beyond any shadow of a doubt that the 'plane was capsizing—or at best, turning turtle. And the Vérey lights were giving out!

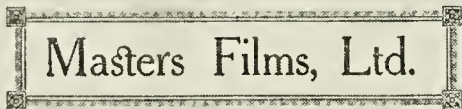
The dramatic moment was when the list had reached *extremis*; the port wing was upright in the air—the starboard wing upright in the water. Just at the moment of it turning turtle Malins fired the last Vérey light, *with no result*.

The 'plane settled down well on the surface of the water and all the two men could do was to sit on the boards—about eight feet long and half as wide, ridged every four inches with battens of wood. The only break to the unutterable monotony and physical pain was the angry snaps of the sharks and the vicious spit of the poisonous sea-snakes which infested the water. For three days and two nights they sat with no food or water, until a launch that had been sent out to search for them picked them up.

It can readily be imagined that the kinematographic record of such a flight will cause a sensation, and we await with considerable interest a view of this unique film, and content ourselves with congratulating the intrepid explorers on their remarkable escapes from death.

ALL COMMUNICATIONS TO BE ADDRESSED TO THE FIRM AND NOT TO INDIVIDUALS.

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STUDIO & WORKS:

Weir House,
Broom Road,
TEDDINGTON.

10th August 1922.

Ernest G. Allighan, Esq.,
The Motion Picture Studio,
93 Long Acre W.C.2.

Dear Sir,

Acknowledging yours of the 9th inst., I desire to say that I consistently make use of the Motion Picture Studio when casting. If I was an artist I would certainly keep a small advertisement running through your paper. I personally would like to see more artists using your space under the heading of "WHO'S WHERE".

Faithfully Yours,

MASTERS FILMS LTD.

(H.B. Parkinson)
Managing Director.

This Letter does not constitute an Engagement or a Contract.

SUBSCRIPTION ORDER FORM.

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Please send me a copy of the "Motion Picture Studio" weekly for..... months from issue of.....for which I enclose remittance.

Name.....

Address (to where copies are to be sent) :—

Date

SCREEN VALUES

"A Maid of the Silver Sea."

George Clark—Directed by Guy Newall—Starring Ivy Duke and Guy Newall—Supported by A. Bromley Davenport, Cameron Carr, Charles Emery, Percy Morrish, Winifred Sadler, Marie Gerald, Charles Wood, Norman Loring and Lilian Cavanagh—Photographed by Hal Young.

CONSIDERING the high standard of previous George Clark pictures, it is disappointing to find this company turning out a picture of this kind, which can only be described as mediocre, and which possesses very few redeeming points.

Technically, it is much below the standard of some of the British films we have witnessed recently. The picture is full of defects, and is not at all well directed. It is almost impossible for the film to hold the interest, for the story is told by the subtitles only.

The acting is not even good, but it is obvious that this is not due to the players' inability to act, but to the bad handling they have received at the hands of the director. Most of the artistes are well known on the screen, and have already proved themselves very fine actors in previous productions.

Guy Newall has not a very colourful rôle, but makes the best of the opportunities it offers.

Ivy Duke is very effective at times, but on the whole her performance is not up to the high standard that one would expect from her.

It would be hardly fair to criticise the supporting cast, as it seems to have been badly handled.

The scenario is not well written, and the film bears but slight resemblance to the original story. The climax has not been properly handled.

The photography by Hal Young appears to be very ordinary and not at all in keeping with some of the previous George Clark successes, in which the photographic work has been one of the outstanding points. The Trade show print of this film was bad, however, and it is difficult, therefore, to judge the camerawork.

SUMMARY:

- DIRECTION: Uninspired.
- LEADS: Very ordinary.
- SUPPORTS: Badly handled.
- LITERARY: Scenario not well written.
- LIGHTING: Suitable.
- INTERIORS: Adequate.
- EXTERIORS: Well chosen.

SCENARIO BUREAU

THE Scenarists who have undertaken to criticise scenarios wish to apologise to those authors who have sent in work for criticism, but it has not been possible, owing to pressure of work, to deal with the MSS. satisfactorily this week. A large number of them were sent in, much of the work of such an interesting nature that it was felt impossible to give adequate help to the authors unless a great deal of time, care, and attention were given up to it. From next week the MSS. will be dealt with in rotation.

TEDDY ARUNDELL

THIS week the second death notice appeared on the board at the Kinema Club, and this time it was to announce the death of Teddy Arundell, who died on Sunday last from heart failure. He has for many years been connected with Daly's Theatre, and was playing in "The Lady of the Rose" the evening before his death.

He has appeared in many film plays, and was on the Stoll stock company for a number of years and played in many Ideal successes.

One of Arundell's best friends in the film profession was Fred Raines, who writes the following appreciation:—

"I have known Teddy Arundell close on fourteen years, and during that time have never known him guilty of a despicable action. Wherever he went he was always liked because of his genial manner and good nature. Many a time Teddy has told me how he ran away from home and joined a circus. From circus work he took to the stage, and also appeared in Opera. His first film appearance was in a comedy, and his first appearance in a serious film rôle was in 'The Lyons Mail.' He was for many years associated with Daly's, and was playing there until his death. Teddy was one of those very rare specimens who would go out of his way to do anyone a good turn. He will be greatly missed by both the stage and the screen professions, in which he has many friends."

Writing of Arundell, Jeffrey Bernerd, managing director of the Stoll Film Co., Ltd., says:—

"I was profoundly grieved to hear of the death of Teddy Arundell. He was one of the most lovable men—a big fellow in every sense of the word; and he had the biggest and most infectious laugh it has ever been my joy to encounter.

"He was probably the most versatile actor the British screen has known; practically no kind of character came amiss to him. He played, I believe, in over forty Stoll productions, and he was excellent in every one of them. Added to this, he was one of the very few players engaged by us who took a personal interest in the head-office organisation, and was always a very welcome visitor at the functions which followed our conferences.

"Always on the best of terms with all the members of the staff, he was liked by them as a man as much as he was admired by them as an actor.

"He called me the 'Old Govnor' and 'Guv,' and when he invaded my room his twinkling eyes, broad grin and jovial manner were as good as a tonic to me. Many a time he has come to me with his little tales of woe, and he told them so humorously that I didn't know whether they were true or invented, but fell an easy prey to his wiles, so that he was invariably successful in wheeling a contract out of me for a further term.

"'Teddy,' as everyone called him, was practically the only 'stock' actor Stoll ever had, and he made his first appearance in the very first picture we made—the story of 'Comradeship'—which I myself adapted for the screen. His part in that film was one of the most successful he ever filled.

"I feel a very great sense of personal loss at his death, and I am sure that my feeling is shared by the whole of the Stoll organisation."

WE LEAD

CUTTINGS from the foreign Press are just beginning to arrive with reference to our recent British Propaganda Number. We give below extracts from an article in the French *Le Cinema*.

"In my last article I endeavoured to draw the attention of our *metteurs en scene* to the progress realised by English producers. I pointed out that we should have to watch carefully the advance of the English film, which is a very real thing. I will not cease from my campaign until this is fully understood, and I cannot better make myself understood than by putting before the eyes of our cinematographers those facts, which speak better than words. I repeat, England has aroused itself from its lethargy, a lethargy which is quite natural if one allows for the fact that this country did not really begin to produce until after the war.

"She was helped by her financiers and by the people who were endowed with goodwill, and she was also helped by the journalists and those collaborators who were a valuable support to the Industry.

"THE MOTION PICTURE STUDIO, a paper which officially represents the English film Industry, has undertaken to carry on the propaganda in America. A special number of this paper has just appeared, well produced, varied in contents, and containing articles which will certainly be read and remarked upon in the United States.

"This review, extremely interesting throughout, has quickly placed itself in the first rank of film papers in the United Kingdom.

"The special number will be distributed to all the importers of films from America, and to all the journals, papers and reviews there. To help this propaganda, THE MOTION PICTURE STUDIO has announced that any of the articles in its special number may be reproduced without special application to the editor. One will readily understand that this number only contains propaganda articles.

"This may suffice to let it be understood how a big movement is preparing to sell British films abroad, and by this, of course, the United States is meant.

"What have we done over here to make our wares known in President Harding's country? Nothing, or less than nothing. We have made landmarks with our productions—very beautiful, admittedly—but nothing more. We are waiting, and it is while waiting that we are being caught up by others, and we shall soon find our Industry crying out against the American importers and our own journalists. Only too often we think that our writers are merely filling space, because the newspaper must appear, but this is wrong. It is for us to light the way, to inform and to guide. If our readers will not listen to us, whose fault is it? It will soon be seen that our forecasts have been justified by the results, and that the English Industry will not fail to reap the reward of this propaganda. We repeat, and we are in a position to know, that England has made rapid progress, that slowly she has succeeded in classing herself among the leading producing countries. Many English films will soon be seen over here, and people will be surprised."

Readers will appreciate the significance of all the foregoing. It really means that if the British Industry will follow the lead that THE MOTION PICTURE STUDIO gives week by week, if it will show enterprise, courage and clear vision, it can "scoop the pool"—beat all competitors in the film world.

CAMERAMEN'S SECTION

News and Views

and

Record of Activities of Kine-Cameramen

THE CAMERA AND THE STORY

IN the making of a film much is expected from the cameraman, for a great deal of the responsibility rests upon his shoulders. If the film is to be successful the photography must be good, but it should not rest at that. There are many cameramen who can take good pictures, but who cannot demand big salaries purely and simply because they are merely cameramen of the "skilled-mechanic" type, who know everything there is to know about photography and everything appertaining thereto, and yet who cannot make a successful picture. The reason for this is obvious: they do not study the story and have their photography in keeping with it.

A picture which is quite sharp and correctly lighted is all they think necessary, and the same lighting suffices for the death-bed scene, the marriage scene or the ballroom set. Their photography should be in harmony with the story and the incident which they are filming. It is as necessary to have photography that is in keeping with the incident that is being photographed as it is to have music in keeping with the film. A good director who thoroughly understands his business dresses his artistes and set according to the particular incident being shot. A death-bed scene could easily be spoiled if the hero appeared in a loud check suit. The players should be dressed in dark-coloured clothes to get the proper effect, and in the same way bright colours are used for scenes which depict gaiety. What is the use of the artistes dressing according to the scene when the cameraman turns on all the lights and spoils the whole effect? A cameraman can get some wonderful effects if he tries, and can greatly assist the director, but he must get away from the idea that he is only a mechanic and remember that a real cameraman should be an artist.

K.C.S. OFFICIAL NEWS

LAST week's meeting was not well attended, although it was certainly one of the most interesting that has been held for some weeks.

Tracy Mathewson, chief cameraman of Kinograms, New York, was introduced to the members.

J. Dennis gave a report on the experiments he had carried out with the dyes which were entrusted to him at the last meeting. A discussion then took place on the subject of dyes, and Mr. Dennis was questioned as the qualities of the dyes he had tried out. Samples of film on which these dyes were used were passed round, and members were allowed to discuss the subject fully. As can easily be imagined, some very interesting talk took place on the subject of dyes, and gradually worked round to the matter of English printing firms.

It was said that there were many firms who were spoiling negatives simply because they were employing inexperienced boys to do the work of skilled men, and were paying these boys ridiculously low wages.

The meeting closed after further discussions had taken place.

HERE AND THERE

Quite recently when Lady Guggisberg, wife of the Governor of the Gold Coast, left Ashanti for home, the women of that country gave into her keeping a silver stool for presentation from them to Princess Mary Viscount Lascelles.

Lady Guggisberg passed on the gift to the Princess at Chesterfield House. Not only were the Pathé cameramen on the spot when the presentation was made, but were also successful in securing pictures of the ceremony in far Ashanti, when the gift was first handed to Lady Guggisberg by Amma Sewa Akoto, the Senior Queen Mother. The result appears in Pathé Gazette, and is of an extremely interesting character.

The silver stool is an exact replica of the Ashanti Queen Mother's stool. Accompanying the stool was a printed document in which information is given concerning the old mothers of Africa.

CAMERAMEN AT WORK

FROM New York comes Tracy Mathewson, who is chief cameraman of Kinograms. He is over here representing that company, and will remain in England for quite a number of months. This is not his first trip to England, for he was over here last year.

Al Moise has returned from Torquay, where he has been filming "Open Country" for Stoll. Moise is to film the "Sherlock Holmes Series" for Stoll, but, as Eille Norwood, the star of the series, is at the moment playing for Elvey, it seems probable that some weeks will elapse before a start is made on this series. Meanwhile, Moise and Sinclair Hill—who is directing "Open Country," are getting on very nicely together, and the former tells us that he has secured some fine shots of Torquay and district.

Last week's Topical Budget contained specially posed photographs of the Prime Minister and his Cabinet when at No. 10, Downing Street. This certainly points out that the kinema is at last coming into its own, for when no less a person than the Prime Minister of England agrees to allow movie men and their lamps into No. 10, and then agrees to allow himself and his Cabinet to be filmed, it shows that the Premier regards the film as a thing of very great importance.

Amongst the Kine-Cameramen's Society's members are specialists in every branch of the photographic art. An instance of this is J. Dennis, who knows everything there is to be known about dye toning. The other week some new dyes were brought up to the Society meeting, and it was suggested that some of them might be useful for photographic purposes. Dennis agreed to take the dyes home and to experiment with them. The result is that he has discovered a number of new tints which can be used for films, and which, from the commercial and every other point of view, are quite practicable for use on kine films.

Gustave Pauli has joined up with the Beehive Producing Co., and is filming comedies for that company. Already he has been responsible for the camera work in "Lonesome Farm" and "The Doubles," two of the company's productions. George Dewhurst is directing these films. Dewhurst and Pauli have already worked together, their last film being "A Sister to Assist 'Er."

CAMERAMEN NEED PUBLICITY

*They should do what their
American colleagues do—*

ADVERTISE THEMSELVES

CLUB CLATTER

by CLATTERBOX

THERE will be a big attendance at the Club this (Saturday) evening, when a fancy dress dance and a dinner will be held to celebrate the fourth anniversary of the signing of the Armistice. All tickets are being reserved in advance. Members' tickets for the dinner and dance are 5s. 6d., while guests' tickets will cost 7s. 6d., or for the dance only 3s. 6d. Evening dress is optional. I understand that the revelry will be carried on until some unearthly hour in the morning, and that, providing everything goes off according to schedule, it will be a very merry gathering.

The club band appears to be a very intricate organisation. I have walked into the club at various times, and one time find Donald Searle playing the drum, another time it is Tiny Maitt, while on other occasions it is Malcolm Tod. I decided to investigate, and as a result of extensive inquiries it seems that Tod is the jazz drummer, and that Searle and Maitt are acting as relief drummers when the occasion arises.

Have you paid your 2s. 6d. entrance fee for the Billiard Room Competition yet? If not you would be well advised to keep out of sight of Tony Fraser. Tony is most enthusiastic about it, and is spending most of his time collecting half-crowns for it. The money will go towards buying the club another billiard table. There is a number of prizes, including bottles of whisky, free theatre and dinner seats, five-guinea hats for ladies, two half-page advertisements in the *Kine. Year Book*, and six quarter-page insertions in THE MOTION PICTURE STUDIO. It will be poetic justice if I draw the latter!

The new chairman of the House Committee is A. Harding Steerman. With his ripe experience of the Actors' Association Council, of which he is now Acting Chairman, Mr. Steerman is an ideal choice to continue the skilled chairmanship that Fred Groves initiated in this particular committee.

PASSED

THE British Board of Film Censors has, during the past few days passed the following British films:—

- "Eleventh Hour, The" (Stoll), "U."
- "Expiation" (Stoll), "A."
- "Great Terror" (B. and C.), "U."
- "Last King of Wales, The" (B. and C.), "U."
- "Missioner, The" (Stoll), "U."
- "Pages of Life" (Butcher), "U."
- "Romance of Wastdale, The" (Stoll), "A."
- "Running Water" (Stoll), "U."
- "Sister to Assist 'Er, A" (Gaumont), "A."
- "Unwanted Bride, The" (B. and C.), "U."
- "White Hope, The" (Butcher), "U."

Films marked "U" are for universal exhibition, and those marked "A" are recommended for adults only.

POLITICS AND THE KINEMA

by CHRISTABEL LOWNDES-YATES

We print the following article not because we agree or disagree with the views of the writer, but because we feel that the Trade should come to some definite policy with regard to the present Election.

THERE are still some people who seem to think that what happens on the fifteenth of this month cannot possibly really affect their lives, but I venture to say that there is no one in this country

VOTE FOR— — YOURSELF!

Those whose livelihood depends on Film Trade should vote for those who will assist the Industry. Without taking any sides in the present election we feel that it ought to be put on record that the only party that has pledged itself to remove the crippling Entertainment Tax and has made this a plank in its official platform is the LABOUR PARTY.

USE YOUR VOTE

whose affairs will not be considerably affected during the next few years by the policy of the new Government—*whatever it is*. I will go further and say that of all Trades now flourishing (or otherwise) in this country, none are out to benefit more by a sane and wise Government policy than the film Trade.

Every exhibitor knows what effect the Entertainment Tax has had in crippling their side of the business, and every director knows how difficult—no, more, how almost *impossible*—it is to attract capital for fresh concerns, partly owing to high taxation having made capital a scarce commodity, and driving the investor to send his money abroad for safety. Those points are only introduced to show how vitally Government legislation in this country—whether it is good or bad—does affect the lives of rich and poor alike. If we are honest, there are few of us who would not admit that what has brought about the slump in Trade, and the distress and unemployment among the artistes at the present time, is not so much the war as bad legislation.

It is easy to win cheap popularity from an election platform by promising every section of the public to spend large sums of the taxpayers' money on them in order to secure their votes. Once the votes are obtained, it is still easier to forget to

carry out impossible promises that should never have been made.

The two most vital needs for the kinema Trade at the present time are capital—which can be got when reduced taxation makes it possible for people to have money to invest—and an increase of markets for our productions when they are made.

Does Mr. Bonar Law and his Government realise that there is one great ambassador for all Trades—Films—that are ready *now* to go into all countries, all over the world, and tell business people and others British stories and show British ideals, and display our national character?

Films and the influence they wield are—one of the most important emissaries in the world to-day. America knows that, and her goods go where her films have gone—all over the world.

I have written in THE MOTION PICTURE STUDIO and elsewhere on the question of propaganda films, but in one sense *all* films are propaganda films, because they give a definite picture of their country and their national ideals. Let us make friends—through the screen pictures—with our brothers and sisters overseas. Let the Trade Congresses and Conferences and all the rest of them take place, and let us see that the film Trade is well and truly represented at all such meetings.

An African millionaire, in trade, said to me not long ago, "We never have British films in South Africa. I do not know what they're like. I've never seen them." The other day an Australian public woman, over in this country, said to me, "I did not know you produced films over here. I love films. Where can I see a British picture?"

I have it on good authority that if our films here could be put out all over the Empire, the Trade could at once employ three times the number of people employed at present. Think what that would mean to some of the fine artistes who are at present out of work through no fault of their own. Think, too, that there would be enough money in the Industry then to make our clever hard-working artistes into the world-wide stars they deserve to be. The star system costs money, and that money is not forthcoming in our Industry to-day, largely because of bad business legislation by the late Government.

Let everyone who reads this go into the matter for themselves, and record their vote for whichever side they honestly believe will help the film Industry as a whole. I have heard, naturally, a lot of talk about the bad times. Now you have each one of you got a chance to do something to better things. It's a straight fight, and a clean one. The issue is perfectly clear.

PULSE OF

COMPLETE LIST OF ALL THE BRITISH STUDIOS, TOGETHER
WITH ADDRESSES, TELEPHONE NUMBERS,

Adelqui Millar Productions.
ADDRESS : 1, Leinster Square, W.2.

Albert-Phillips Film Production-
ADDRESS : 3, Wardour Street, W.1.
PHONE : Regent 3282.
FILM : "Fatty's Overtime."
DIRECTOR : Edward D. Roberts.
STAR : Fatty Phillips and Athalie Davis.
SCENARIST : Muriel Alleyne and Christabel Lowndes-Yates.
CAMERAMAN : Frank Canham.
STAGE : Scheduled.

Alliance Film Co.
STUDIO : St. Margaret's, Twickenham.
PHONE : Richmond 1945.
ROUTE : Bus 33a, 37. Trains from Waterloo to St. Margaret's. Fare : 1st, 2s. 0½., 3rd, 1s. 0½d.; R.T., 1st 3s. 1d., 3rd 2s. 1d.
From Waterloo : A.m., every 10 minutes; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.
ADDRESS : 93-95, Wardour Street, W. 1.
PHONE : Gerrard 3210.
FILM : "The Monkey's Paw."
DIRECTOR : Manning Haynes.
SCENARIST : Lydia Hayward.
CAMERAMAN : Frank Grainger.
STAGE : First week.

Atlas Biocraft.
ADDRESS : 16, Albemarle St., W.
GEN. MANAGER : Miles Mander.
FILM : "The Man without Desire."
DIRECTOR : Adrian Brunel.
STAR : Ivor Novello.
CAMERAMAN : Harry Harris.
SCENARIST : Frank Fowell.
STAGE : Fifth week.

Barkers.
ADDRESS : Ealing Green, London, W. 5.
PHONE : Ealing 211 and 1582.
ROUTE : C.L.R. Tube to Ealing.
Being used by Beehive.

B. & C. Productions.
ADDRESS : Hoe St., Walthamstow.
PHONE : Walthamstow 364 and 712.
ROUTE : Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street.
Fare : 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.
From L.S. : A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.
Hoe Street to L.S. : A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.

FILM : Historical Incidents.
TYPE : One reelers.
STAGE : One a fortnight.

Earon Films.
ADDRESS : 95, St. Martin's Lane, W.C.2

Beehive Production.
STUDIO : Barkers, Ealing.
PHONE : Ealing 1582.
MANAGER : G. Benstead.
FILM : Comedies.
DIRECTOR : George Dewhurst.
ASSISTANT DIRECTOR : Horace Corbyn.
SCENARIST : Percy Manton.
STARS : Jimmy Reardon and Margaret Hope.
CAMERAMAN : G. Pauli.
STAGE : Second week.

British Famous Films.
ADDRESS : "Woodlands," High Road, Whetstone.
PHONE : Finehley 1297.
STUDIO Vacant.

British and Oriental.
ADDRESS : B. P. Studios, Thornton House, Thornton Road, Clapham Park.
PHONE : Streatham 2652.
STUDIO being used by Quality Films.

British Photoplays
ADDRESS : Devon Chambers, 28, Fleet Street, Torquay.
Not Working.

British Productions.
ADDRESS : Selborne Road, Hove.
FILM : Historical Subjects.
DIRECTOR : Lieut. Daring.
CAMERAMAN : Bert Ford.

British Super Films.
ADDRESS : Worton Hall, Isleworth.
PHONE : Hounslow 212.
ROUTE : Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth.
Fare : 1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d., 3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.
Isleworth to Waterloo : 8.33, 8.44, 9.3, 9.14, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains 5.30, 6.0, 6.30.

FILM : "The Hotel Mouse."
STAGE : First week.

FILM : Super production.
STAGE : Scheduled.

Daisy Productions.
FILM : "When a Prince Woos."
STAGE : Starting shortly.

Davidson
ADDRESS : Lea Bridge Road, E. 10.
PHONE : Walthamstow 634.
ROUTE : Bus Nos. 35 and 38. Trams 81, 55, 57.
G.E.R. from Liverpool Street to Lea Bridge Road. Fares : 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d. A.m., 10.34; p.m., 1.50, 3.5, 4.37, 6.27, 8.5.
Lea Bridge to Liverpool Street : A.m., 8.26; p.m., 1.4, 5.27, 5.54, 6.29, 7.7, 8.4, 8.57, 10.4.

FILM : "Weavers of Fortune."
DIRECTOR : Arthur Rooke.
STAR : Henry Vibart.
CAMERAMAN : Leslie Eveliegh.
STAGE : Cutting and assembling.

F. P.-Lasky.
ADDRESS : Poole Street, Islington.
PHONE : Dalston 2770.
ROUTE : Bus 38a, to North Road, and then tram No. 11.
STUDIO being used by Grahame Cutts.

Gaumont.
STUDIO : Lime Grove, Shepherd's Bush, W.12.
PHONE : Hammersmith 2090-1-2.
ROUTE : Bus Nos. 12, 17, and train from Shepherd's Bush Station

FILM : "The Scientist."
DIRECTOR : Capt. Calvert.
STARS : Marjorie Hume and David Hawthorne.
CAMERAMAN : Basil Emmott.
SCENARIST : Alicia Ramsay.
STAGE : Cutting and assembling.

Glen Film Productions.
ADDRESS : 20, Lisle Street, W.C.
STUDIO : "Belgrave," Marine Terrace, Abcrystwyth.
Not working.

George Clark Productions.
ADDRESS : 47, Berners Street, W. 1.
PHONE : Museum 3012.
FILM : "Maid of the Silver Sea."
DIRECTOR : Guy Newall.
STAR : Ivy Duke.
CAMERAMAN : Hal Young.
STAGE : Completed.

FILM : "The Starlit Garden."
STAGE : Casting.

Grahame Wilcox Productions.
ADDRESS : Poole Street, Islington.
PHONE : Dalston 2770.
ROUTE : Bus 38a, to North Road, then tram No. 11.
FILM : "Paddy the Next Best Thing."
DIRECTOR : Grahame Cutts.
STAR : Mae Marsh.
CAMERAMAN : Rene Guessart.
SCENARIST : Elliot Stannard.
STAGE : Cutting and assembling.

FILM : Not announced.
DIRECTOR : Grahame Cutts.
STAGE : Starting shortly.

Granger-Binger.
ADDRESS : 191, Wardour St., W. 1.
PHONE : Gerrard 1081 and 1728.
STUDIOS : Haarlem, Holland.
FILM : "The Hypocrites."
STAR : Wyndham Standing.
STAGE : Second week.

Granville Productions.
ADDRESS : Windsor Studios, Bromley Road, Catford.
PHONE : Lee Green 948.
FILM : "Hennessy of Moresby."
STAGE : Starting shortly.

Hardy.
ADDRESS : 13, Gerrard St., W.1.

Harma Clarendon.
ADDRESS : 16, Limes Road, Croydon
PHONE : Croydon 921 and 2084.
FILM : "Little Cuckoo Flower."
STAGE : Nearing completion.

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Hepworth Picture Plays.

ADDRESS : Walton-on-Thames.
PHONE : Walton 16.
ROUTE : From Waterloo. Fare :
1st 4s. 11½d., 3rd 2s. 6d. ; R.T.,
1st 7s., 3rd 4s. 4½d.
From Waterloo : A.m., 7.0,
8.0, 9.20, 10.20, 11.20 ; p.m.,
12.20, 1.20, 2.20, 3.20, 4.20, 4.54,
5.15, 5.20, 5.44, 5.54, 6.15, 6.20,
7.0, 7.20, 8.20, 8.55, 9.20, 10.20,
11.34.
From Walton : A.m. 7.59, 8.29,
8.41., 8.56, 9.9, 9.46, 10.10, 11.10.
p.m., 12.10, 1.10, 2.10, 3.10, 4.11,
5.10, 5.44, 6.10, 7.10, 8.10, 9.10,
10.10, 10.35, 11.34.

Productions scheduled but not announced.

Ideal

ADDRESS : Boreham Woods, Elstree, Herts.
PHONE : Elstree 52.
ROUTE : Trains from St. Pancras.
Fare : 1st 2s. 11d., 3rd 1s. 9½d. ;
R.T., double fare. A.m., 7.30,
8.0, 8.50, 9.55, 10.45, 11.48 ;
p.m., 12.33, 1.13, 2.35, 3.55, 4.45,
5.12, 6.2, 6.45, 6.50, 7.20, 8.8,
9.18, 10.35, 11.35.
From Elstree to St. Pancras :
9.48, 10.39, 11.25, 12.31, 1.8, 2.15,
3.3, 3.56, 4.56, 5.29, 6.18, 6.55,
7.36, 8.54, 10.14, 11.3.
STUDIO MANAGER : F. A. Kendrick.
ART DIRECTOR : J. T. Garside.
FILM : "Greensea Island."
DIRECTOR : Thomas Bentley.
STARS : Flora Le Breton and Clive Brook.
STAGE : Cutting and assembling.

FILM : "This Freedom."
DIRECTOR : Denison Clift.
STAR : Fay Compton.
SCENARIST : Denison Clift.
STAGE : Preparing Scenario.

FILM : "Harbour Lights."
DIRECTOR : Tom Terriss.
STAR : Tom Moore.
CAMERAMAN : W. Shenton.
STAGE : Ninth week.

FILM : Not titled.
DIRECTOR : Frank Crane.
STAGE : Starting.

FILM : "Out to Win."
DIRECTOR : Denison Clift.
STAGE : Scheduled.

FILM : "Mary Queen of Scots."
DIRECTOR : Denison Clift.
STAGE : Scheduled.

International Artists.

ADDRESS : 52, Shaftesbury Av. W.1.
PHONE : 6338.
FILM : "God's Prodigal."
STAR : Donald Crisp.
CAMERAMAN : C. McDowell.

Isle of Man Films.

ADDRESS : The Manx Studios,
Isle of Man.
Not working.

Masters.

ADDRESS : Weir House, Broom Road, Teddington.
PHONE : Kingston 1617.
ROUTE : From Waterloo to Teddington. Fare : 1st 2s. 7½d., 3rd 1s. 4d. ; R.T., 1st 4s. 4½d., 3rd 2s. 8d. From Waterloo, a.m., 7.55. Then trains every few minutes until 11.55 p.m. From Teddington, a.m., 7.51. Then trains every few minutes until 11.1, 11.16, 11.51 p.m. Bus 27.

FILM : "The Green Caravan."
DIRECTOR : E. J. Collins.
STAR : Catherine Calvert.
CAMERAMAN : Theodore Thumwood.
STAGE : Completed.

Minerva Films.

ADDRESS : 110, Victoria St., S.W.1.
PHONE : Victoria 7545.
Not working.

Progress Film Co.

ADDRESS : Shoreham-on-Sea.
PHONE : Shoreham 19.
FILM : "Facing Fearful Odds."
DIRECTOR : Wilfred Noy.
STAR : Mavis Clare.
CAMERAMAN : Stanley Mumford.
STAGE : Cutting and assembling.

Quality Films.

ADDRESS : B. P. Studios, Clapham Park.
PHONE : Streatham 2652.
FILM : One reels.
DIRECTOR : George A. Cooper.
STARS : Sydney Folker and Joan MeLean.

STUDIO MANAGER : S. Folker
CAMERAMAN : R. Terreaneau.
STAGE : One a week.

Raleigh King Productions.

ADDRESS : Watcombe Hall, Torquay.
STUDIO : Vacant.

Regulus Films.

ADDRESS : 48, Carnaby Street,
Regent Street, W.1.
Not working.

Seal Productions.

ADDRESS : 171, Wardour Street.
PHONE : Regent 4329.
Not working.

Screenplays.

ADDRESS : Cranmer Court, Clapham
PHONE : Brixton 2956.
ROUTE : Bus Nos. 5, 32, 67, 80, 88.
Trams 2, 4, 6, 8.
Not working.

Stoll.

ADDRESS : Temple Road, Cricklewood.
PHONE : Willesden 3293.
ROUTE : Bus No. 16.
STUDIO MANAGER : J. Grossman
FILM : "The Prodigal Son."
DIRECTOR : A. E. Coleby.
STARS : Henry Victor, Stewart Rome and Edith Bishop.
CAMERAMAN : D. P. Cooper.
STAGE : Fifteenth week.

FILM : "Top of the World."
DIRECTOR : Maurice Elvey.
STAGE : Scheduled.

FILM : "Open Country."
DIRECTOR : Sinclair Hill.
STARS : Dorinea Shirley and David Hawthorne
CAMERAMAN : Al Moisé.
STAGE : Third week.

FILM : "Sherlock Holmes."
DIRECTOR : George Ridgwell.
STAR : Eille Norwood.
CAMERAMAN : Al Moisé.
STAGE : Starting shortly.

FILM : "The Sign of Four."
DIRECTOR : Maurice Elvey.
STAR : Eille Norwood.
CAMERAMAN : Jack Cox.
STAGE : Casting.

FILM : "The Wandering Jew."
STAR : Matheson Lang.
STAGE : Scheduled.

FILM : Not announced.
DIRECTOR : Tom Terriss.
STAGE : Scheduled.

J. Stuart Blackton.

ADDRESS : Bush House, Aldwych.
PHONE : Central 1935.
FILM : "The Virgin Queen."
DIRECTOR : J. Stuart Blackton.
STAR : Lady Diana Manners.
CAMERAMAN : Nicholas Musurea.
STAGE : Third week.

Torquay & Paignton Photoplays

ADDRESS : Public Hall, Paignton
Not working.

Union Films.

ADDRESS : Strand Street, Liverpool
PHONE : Central (Liverpool) 325
Not working.

Walker Boyd Sunshine Productions.

FILM : "There and Back."
DIRECTOR : Martin Walker.
STAGE : Scheduled.

Walter West Productions.

ADDRESS : Princes Studios, Kew Bridge.
PHONE : Chiswick 574.
ROUTE : Bus Nos. 27, 105.
Broad Street to Kew. Fare :
1st 1s. 4d., 3rd 9d., RT., 1st
2s. 0½d., 3rd 1s. 4d. A.m., 8.2,
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1.17, 1.47, 2.17, 2.47, 3.17, 3.47,
4.17, 4.31, 5.3, 5.17, 5.32, 5.40,
6.2, 6.20, 6.50, 7.17, 7.47, 8.17,
8.47, 9.17, 9.30.
Kew Bridge to Broad Street :
A.m., 9.40, 10.8, 10.38, 11.8,
11.38 ; p.m., 12.8, 12.38, 1.8,
1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38,
5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20,
6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38,
FILM : "The Hornet's Nest."
DIRECTOR : Walter West.
STARS : Florence Turner, Kathleen Vaughan, Norah Swinburne, Fred Wright, and James Knight.
STAGE : Eighth week.

Welsh Pearson.

ADDRESS : 41-45, Craven Park,
Harlesden, N.W. 10.
PHONE : Willesden 2862.
ROUTE : Bus No. 18.
FILM : "The Romany."
STAR : Victor McLaglen.
DIRECTOR : Martin Thornton
CAMERAMAN : Percy Strong.
STAGE : Cutting and assembling.

Zodiac.

STUDIO : Kingsbury Studios.
FILM : Walter Forde Comedy.
STAGE : Scheduled

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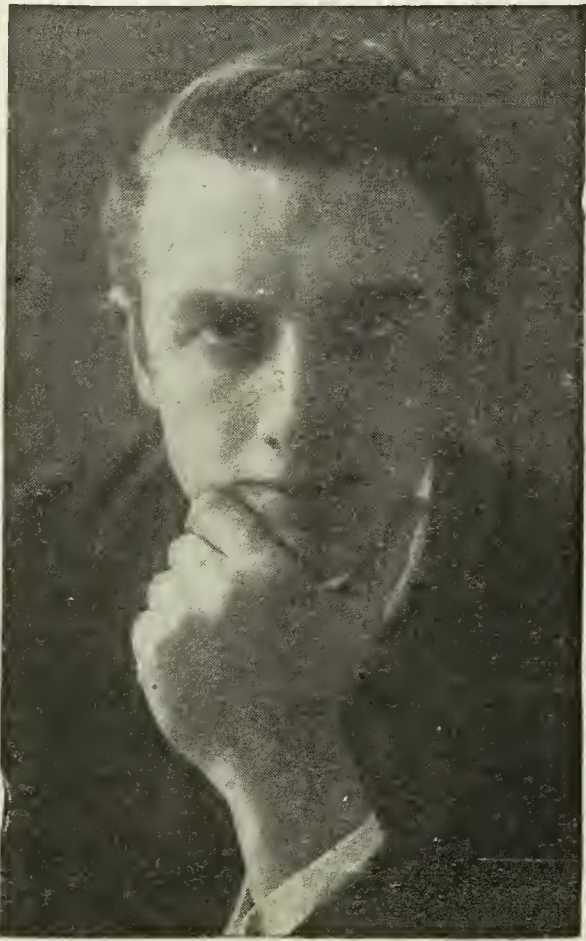
LONDON,
W.1.

The MOTION PICTURE Studio

Vol. 2—No 75.

Saturday, November 11, 1922.

TWOPENCE



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.....

"The Old Wives' Tale"

.....

"Diana of the Crossways"

.....

"The Prodigal Son"

(Sir Halth Caine).

Stoll Production,

Produced by A. E. Coleby.

*"Beyond the Dreams of
Avarice"*

The Motion Picture Studio, December 2, 1922.

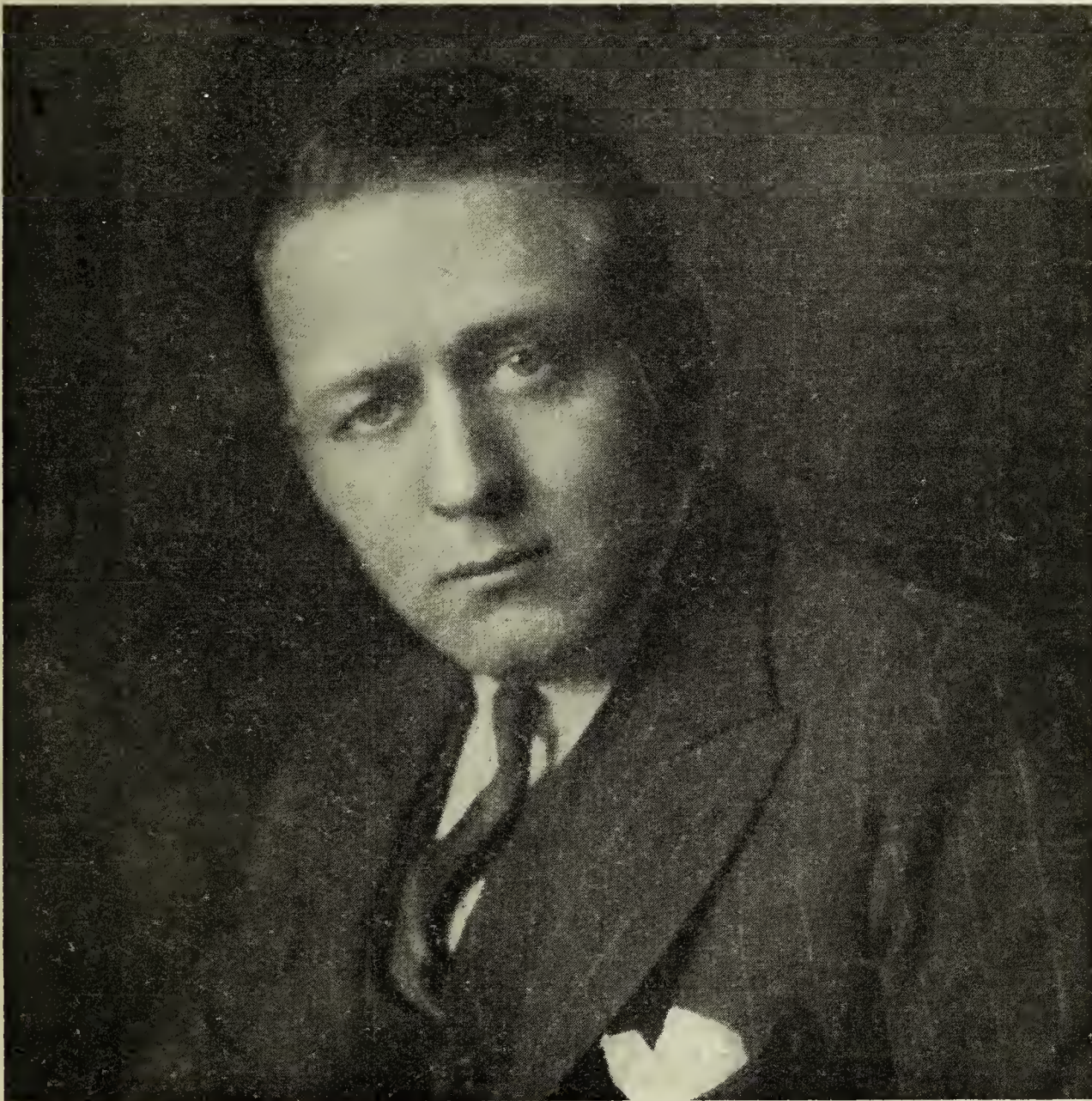
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The MOTION PICTURE Studio

Vol. 2.—No. 78.

Saturday, December 2, 1922.

TWOPENCE



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Park 4514.
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Photo by Navina



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British Super Productions, Davidson; Beacon Films, Daisy Productions, "Mrs. Stanton" second lead in "Gypsy Blood."

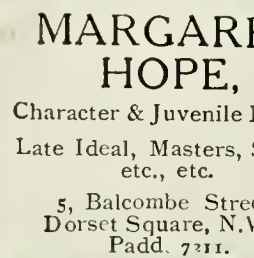
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Latest Productions, "Demos," "Sonia," "Laughter and Tears," etc. At present, Famous P.L.
Bus. Coms., Sidney Jay, Suite 13, Palace House, 128-132, Shaftesbury Av., W.1 Regent 4329.



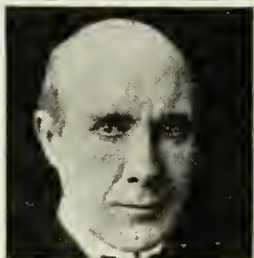
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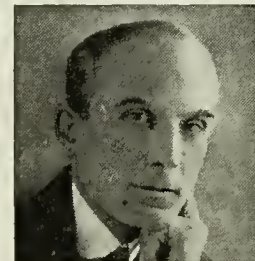


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WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

"THE most useful column, to my mind, and one which I would like to see extended to embrace all artistes, is 'Who's Where.' Names in alphabetical order, with correct addresses, are very useful."—
CHALLIS N. SANDERSON.

"I PERSONALLY would like to see more artistes using your space under the heading of 'Who's Where.'"—
H. B. PARKINSON.

"THE column which is of most service to us, and which I think could be further developed, is 'Who's Where.'"—
NORMAN WALKER (Capt.), Alliance Films.

- ATWOOD, ALBAN : 25, Stanley Crescent, W.11. Park 2892.
- BEGG, A. GORDON : 197A, Latchmere Road, S.W.11. Battersea 21.
- BROOK, CLIVE : 12, Abercorn Place, N.W. Hampstead 3083.
- BROOKE, EVA : 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
- BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
- CANNING, THOMAS : 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
- CAREW, JAMES, 15, Burleigh Mansion, Charing Cross Road, W.C.2. Gerrard 3904
- CHESNEY, ELIZABETH : c/o Miss Morris, 25, Clevedon Gardens, W.2. (Fiat 4). Padd. 5844.
- D'ESTERRE, C. A., 13, Fawcett Street, Redcliffe Gardens, S.W.10. 'Phone : Kensington 4003.
- DOUGLAS, ERNEST A. : 12, Sunnyside Road, Ealing, W.5.
- ELLIOTT, VIOLET, 120A, Kensington Park Road, W.11. Park 2077.
- ESMOND, ANNIE : 43, Richmond Road, Westbourne Grove, W.2. Park 854.
- FOLKER, S. N. : 103, Fowlers Walk, Ealing, W.5.
- FORD, BERT : 19, Wyke Gardens, Stockwell, London, S.W.9.
- FANE, DOROTHY : 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.
- GRACE, ADELAIDE, 103, Morshead Mansions, Maida Vale, W. 9.
- GRAFTON, GEORGE : 289, Scott Ellis Gardens. St. John's Wood, N.W. Paddington 6928.
- GREGORY, FRANK, Character, 107, St. Alban's Avenue, W.4.
- HARRIS, GEORGE, 33, Torrington Square, W.C.1.
- HASTINGS, WARREN, 5, Pond Place, Chelsea, S.W.3. Western 7160.
- HOWARD, LIONELLE : 108, Alderbrook Road, Baham, S.W. 2.
- JONES, S. ARTHUR : "High Ter," Summer Road, Hampton Court.
- KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.
- LE BRETON, FLORA : 34 Nevern Square, S.W.5. Western 1936
- LLEWELLYN, EVA : 39, Gloucester Gdns, W. 2. Paddington 494.
- LUGG, WILLIAM : 12, Heathfield Gdns., Chiswick, W. 4.
- MONCRIEFF, ADRIENNE, 12, Russell Chambers, Bury St., W.C. Museum 7977.

- NICHOL, EMILIE : 42, St. John's Wood Park, N.W. Hampstead 5633.
 - PAIGE, ROBSON : 159, Franciscan Road, Tooting, S.W. Streatham 264.
 - PAXTON, SYDNEY : 28, Bedford Place, Russell Square, W.C. Museum, 7235.
 - RAYMOND, JACK : 53, Coldharbour Lane, Camberwell, S.E.5.
 - RAYNER, MINNIE : Kingwater Cottage, Church Walk, Thames Ditton.
 - RAYNOR, ALBERT E., "Strathmore," Spencer Road, Chiswick, W.4.
 - ROME, STEWART : 10, Chisholme Road, Richmond, Surrey.
 - SEARLE DONALD : 32, Lauderdale Mans. Maida Vale. Maida Vale 2177.
 - SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.
 - STANBOROUGH, E. CYRIL : 15, Grove Mansions, North Side, Clapham Common 12 Latchmere 4343.
 - STERMAN A. HARDING : 56 Portland Road, W.11. Park 2529.
 - STERROLL, GERTRUDE : 14, Queen's Road, St. John's Wood, N.W.8
 - TEMPLETON, BEATRIX : 20, Foxglove Street, Wormholt Estate, W.12.
 - THATCHER, GEORGE : 33, Denbigh Street, Belgrave Road, S.W. Victoria 2060.
 - TOD, MALCOLM : 25, Bryanston Street, W 1. Mayfair 5063.
 - TREE, MADGE : 15, Lancaster Court, Newman St., W.1. Museum 7241.
 - VIBART, HENRY : 24, Cleveland Road, Barnes, S.W.13. Putney 1945.
 - VIOLETTE, MURIEL : 147, Alderney Street, South Belgravia, or Kinema Club. Regent 2131.
 - WALCOTT, ARTHUR : 57, Church Street, Kensington, W.8., or The Kinema Club, 9, Gt. Newport St. W.2. Regent 2131.
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<p>TENSE MOMENTS FROM FAMOUS AUTHORS SERIES</p>	<p>MASTER B.E.F. PRODUCTION</p>	}	<p><i>THE STUDIO.</i>—Photography of a high standard.</p>
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<p>THE GREEN CARAVAN</p>	<p>MASTER GRANGER PRODUCTION</p>	}	<p>TRADE SHOWN THURSDAY, NOV. 23.</p>

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Vol. 2 No. 78

Getting the Focus

Telegrams—
Southernwood,
Rand, London.
Telephone—
Gerrard 9870.

Dec. 2, 1922

Unwary and Unwise.

IN the advertisement columns of the London daily Press last week appeared: "Films. Ladies and gentlemen required; all types; various parts; London productions starting immediately," and the applicants were invited to write to "Producer" at an address in High Holborn. The unwary and the unwise would imagine from this that the advertiser—apparently a director—is casting for a London production which is to start immediately. And the unwise and the unwary wrote to "Producer" at an address in High Holborn. The reply revealed the fact that "Producer" is an agent who informs the unwise and the unwary that he has nothing to offer at the moment, but will enter the names of the unwise and the unwary on his register of artistes. For all we know to the contrary "Producer" may be an absolutely *bona fide* agent, but his method of advertising lays him open to unpleasant criticism. We will keep our keenest optic on "Producer" and hope for the best. He seems to be the sort of gentleman whose feet the Film Artistes' Federation would gently guide to the straight and narrow pathway of wise and unequivocal advertising.

* * *

The Agent Evil.

THERE are many variations of the agent evil that need the limelight of publicity; one such has been brought to our notice this week. It appears that a certain artiste was secured personally by a director with whom he has been on intimate terms of friendship for many years, but an agent, with whom the artiste has no agreement, is now dunning him for commission on his salary. This, we know, is not an isolated case: it is typical. The quandary of the poor artistes as a rule (perhaps not in this particular case) is that they cannot afford to quarrel with the agents; it is alleged this agent threatened to "queer" this particular artiste at the studios. With this system obtaining, it appears wiser to the artistes to pay the imposition. Our sympathies are all with the artistes. They are among the most persecuted, downtrodden set of human beings in existence, and if we can champion their cause in any way, and fight their battles for them, we will gladly do so. Our pages frequently carry the advertisements of agents, and, for all we know to the contrary, these agents appear

to be running their businesses on perfectly straight lines; but we wish to declare that we are not at all influenced by our advertisement pages, and are prepared to champion the artistes when they have Right on their sides, even if it does not pay us so to do. Artistes with a just grievance can write to us in perfect confidence.

* * *

Functions of Agents.

ON the agent question we would like to revert to the announcement made in our last issue to the effect that Frank Zeitlin is instituting a publicity department in connection with his very successful agency. This coincides completely with our view of the function of an agent. It

~~~~~

¶ One of the platitudes of the day is, "Life is what you make it." And it is!

It all depends on the mental method of approach. If you view circumstances gloomily they look dull and grey; if you put on the rose - coloured spectacles they appear quite inviting.

¶ Change your angle of vision — life changes accordingly.

~~~~~

seems a very shortsighted policy on the part of agents merely to book artistes: *they ought to exploit them.* As things now stand an artiste signs a contract with an agent by which the agent solely represents her for, say, two years, during which time she has to pay the agent ten per cent. commission on all her engagements. This means, very often, that an agent gets payment for doing nothing; for it may be that the artiste will negotiate certain engagements direct. We consider this unfair. So soon as an agent becomes the sole representative of an artiste he should engage in a publicity campaign to exploit her. Stories, photographs and interviews should be sent to the Press, and a demand created for the artiste's services. This is

perfectly fair to both, because the more engagements the artiste secures the more commission the agent obtains. It is for this reason that we congratulate Frank Zeitlin on the institution of an extensive publicity service at his offices, and add further congratulations on having secured the unique services of such a world-famous publicist as Edmund Goulding.

* * *

Let in the K.C.S.

IT is good to know that the Club is doing so well. The new billiard table is being installed, and the top floor (already the most successful floor in the building) will be well worth trudging up to. The dining-room is highly popular, and the catering a credit to all concerned. The Saturday Night "hops" have no equal in any Club in town—they are homely, jolly family affairs well worth attending. And now we learn that the shop and basement below are being acquired by the Club. This being so, we venture to suggest that the time has come when the Kine Cameramen's Society could be offered a home more in keeping with its dignity as an important branch of the profession. Our ideal—not unduly Utopian—is to see all the various sections of the producing industry sheltered under the one roof: that will be the biggest step towards unity and co-operation yet attempted. We urged the claims of the K.C.S. to the use of a room for its Committee meetings when the Club was being opened and were told that there was no accommodation to spare. However, room was found for the Directors Association, the members of which do not support the Club with the same loyalty and generosity that the cameramen do. But there can be no valid excuse for refusing temporary accommodation to the Cameramen's Society now that two more floors have been taken. The members of the K.C.S. have gained the erroneous impression that they are merely tolerated in the Club when the facts are—or ought to be—that these men, who are artists and contribute as much to the success of British productions as any other section, are as welcome as artistes and directors. Let the Cameramen's Society find a home with the Directors' Association and with the artistes in the Club. Such a move would engender good feeling as well as have a beneficial effect on the quality of our native productions.

Every Film Artiste should sign and post the Form on Page Six.

ECONOMICS AND ART

by ERNEST G. ALLIGHAN

ONE of the trite remarks of the day is that "the film Industry is in its infancy." I sometimes think that that statement is made to cover a multitude of sins (of omission as well as commission) for which otherwise there would be no excuse. But if the film "Industry"—meaning all that is purely commercial in film entertainment—is in its infancy, who can locate the stage of growth of film art? The art of the film commenced long after the film "Industry" began to get into the hands of the Asiatics.

There are some—cynics and idiots—who aver that there is no art in cinematography. Those who have intelligence to perceive and soul to appreciate have long since recognised that to be a true film artiste one must be an artist: delicacy of soul; refinement of character; susceptible to emotion; sympathetic insight into human nature. These qualities make the artist; plus technique they make the artiste.

All of which goes to show that mind and soul are anterior to gestures and make up. But to regard artistes as a spiritual entity only is to take a lop-sided view of them. Not even a soulful artiste can live, move and have his being wholly on refined ideas and exalted ideals.

There is a sense in which matter influences mind: only a statue is impervious to cold, and statues are rotten film actors—that is why an artiste cannot create the right mental atmosphere for a passionate love-scene in the ice-cold climatic atmosphere of some studio dressing-rooms.

Nor can the leading lady be expected to register emotion when her lunch has consisted of an indigestible tinned-meat sandwich and cold, strong tea.

And what heart is there left in an artiste when he knows that the day's work in which he is engaged and for which he will have to pay an agent ten per cent. commission will be followed by a lengthy period of resting?

There are a score of ways in which the mundane things of life are adversely affecting the quality of film art. I know there is a sect that is convinced that the less food that a man eats the more sensitively artistic does his soul become, and I some-

times think that certain studio managers are members of that sect. The financial relation of the film artiste to the studio manager is, in many studios, the Industry's shame.

These questions of bread-and-butter economics, in my opinion, must react on the standard of film art that is presented to the public. My attitude on these matters is well known, and my desire for the best in British histrionics is generally recognised. It is because I believe, with every authority on these matters, that an artiste's physical and temporal conditions affect his screen artistry that I am a strong advocate of the Film Artistes' section of the Actors' Association. Here is a method by which the artiste's personal status can be improved. And with that improvement will come—of this I am absolutely convinced—an appreciable advance in the quality of British screen art. The gnawing anxiety and carking care that is ever haunting the minds of film artistes and impairing the quality of their work will be minimised, if not totally removed, by the financial economic and social benefits that will be the inevitable result of a strong organisation.

I have stated before that the Film Artistes' Section will not be an aggressive, tyrannical trade union, as a few timorous folk imagine. It will exist to safeguard artistes from the aggressiveness and tyranny of other people—it will be on the defensive all the time.

On this page will be found a form on which artistes are requested to advise me of their desire to be notified of a meeting that is shortly to be held with the object of discussing this important matter. This meeting will confine its attention to this discussion, and if those present are in favour of the formation of a Film Artistes' Section of the Actors' Association they will appoint a committee to draft a complete scheme for approval. This matter is of infinitely more importance than was the formation of the Kinema Club even, and so I urge those who assisted me with that venture to rally round in this more vital matter.

Sign, and post to-day.

WARN THE PUBLIC

by ARTHUR BATTEN

Perhaps one of the best articles in last week's MOTION PICTURE STUDIO was "Studio Sins," by Frank Crane. But unfortunately it was in the wrong paper.

Not but what our readers were interested in it, but they already know of these sins, and so it was of little value to them. Where such an article should have appeared is in the daily newspaper, where the public could see what these accursed "film beauty" competitions lead to, and let the great number of young girls see where they make their mistake in trying to "get on the films."

Of course, the critic might quickly remark, "Pooh! What good will that article do to the 'screen-struck'?" Well, now, if the contribution had been written by an artiste, or even one who has just commenced in the film profession, I might have had my doubts as to what good it will do; but not when it is submitted by a director who has directed many American and British productions. I feel sure it would strike a different attitude with the readers.

Remember there are many of these imaginary future Mary Pickfords who have parents that have quite a different opinion from that of their children, and whenever they read or hear of opportunities occurring that depreciate the reputation of the films—such as a bogus director in Court—they soon point this out to them with generally an added phrase of, "They are a vulgar and fast lot, these film people, Mary. Give your mind to the shop business, and you will find yourself considerably better off."

What a chance for these parents to read Mr. Crane's article in their daily paper! It even points out that there are girls who, having their names and photographs published in the local paper—many more having theirs published now as the result of the Norma Talmadge publicity stunt—only to find that he (Frank Crane) and many other directors cannot give them work.

This article, written by a man who knows what he is writing about, to be more valuable elsewhere, should be made clear to the readers that the writer is a man of importance. The previous article which appeared under his name on "Youth," in an earlier issue, should be reprinted also. This, I feel sure, would convince many of the "screen struck." By this they would know that he was a director of Ideal Films and also of many American ones; consequently they would be more likely to believe in his article.

If, of course, other well-known directors would write similar articles to the newspapers, urging the public to keep their film-mad daughters from the films, it would make a difference, I think.

Would not that article help, just at the present time, too, as perhaps there are thousands of "screen-struck" girls who were disappointed as a result of the Norma Talmadge publicity stunt, and perhaps alter their hopes of ever being future Mary Pickfords? I think it would, but I wonder if Mr. Crane does. He is the one we want to persuade to agree with my article.

Sign and post to 9), Long Acre, W.C.2. (Halfpenny Stamp.)

Please send me notice of meeting to be held to discuss the formation of a protective organisation for Film Artistes.

Name

Full (private) Address

High Lights

Intimate Studio Gossip

Congratulations to Ivy Duke and Guy Newall, who were married on Sunday. The ceremony took place quietly at the Marlos Road registry office, Kensington, but was not allowed to interfere with their film work. The happy couple will spend a queer sort of "honeymoon" in Italy—they will be busy at work on exteriors for "The Starlit Garden," the new George Clark production.

It has been a pet idea of mine for some time that British productions made in Germany would be an excellent financial proposition by reason of the rate of exchange, which is all in favour of the Britisher. And now George Dewhurst has got first in the field. He is now in Germany preparing the way, and his company go out to him to-day. Good luck to them all!

One of these days I will get someone to compile a list of the Britishers now working in American studios. The number is surprisingly large. Occasionally a solitary representative of this list returns to his native land to place at the disposal of the British Industry the experience and technique obtained in America. Such a one is Edmund Goulding, who returns to England next month. Mr. Goulding has probably in the last few years written the stories of more motion pictures than any other living writer, and thus an Englishman leads in this particular branch of the American film industry. His latest novel, "Fury," a typically English story of Limehouse and the sea, is being published by Dodd, Mead and Co., of New York, and produced by First National—probably the first time a story has been published and produced simultaneously.

During the past year he has written an imposing array of stories, including "Tol'able David," featuring Richard Barthelmess, a simple story of the Virginian Hills, and pronounced by the American dailies as the best picture of the year; such bizarre subjects as "Peacock Alley," "Fascination," "Broadway Rose," "Jasmania," and "Miss Midnight" for Mae Murray. Lilian Gish is now leaving for Italy to direct "The White Sister," a Goulding adaptation, and

F. P.-Lasky has just completed "Dark Secrets" by the same author. Christie Cabanne has just directed "Until We Meet Again" and Wesley Barry is engaged on "Little Heroes of the Street," a whimsical juvenile story of a policeman's son. There can be no doubt that this Englishman has accurately gauged the tastes of the American public. He will make Frank Zeitlin's offices his London headquarters.



Nancye Kenyon, who was seen recently in "Quality Street" and other West End plays, has been chosen by Ideal to play Doda in the forthcoming Denison Clift Art Production of the A. S. M. Hutchinson novel, "This Freedom." Miss Kenyon is now filming at the studios at Elstree, bringing to the rôle all her natural charm, vivacity and tragic force. A photograph of Miss Kenyon is given above.

Our representative in Italy, Arricho Bocchi, writes to say that he feels sure that several British productions could be sold out there, "but the difficulty seems to be that while everybody else sends the negative over here, so as to prevent the high duty and cost of copies in foreign markets, British firms will not do this. A copy without titles costs about £40, and with the present rate of exchange this would

mean about 4,000 lire, plus the Custom duty, which is about 1,500 lire. This makes each copy come to about 5,500 lire without titles. You can therefore imagine the difficulty when a complete copy here costs about 3,000 lire in Kodak film. British producing firms should think seriously about this point, for otherwise it will be found very difficult to import films to Italy."

As the Princess Elizabeth, Lady Diana Manners was enacting a scene last week where the future sovereign was imprisoned in the Tower of London on the order of her sister, Queen Mary. Elizabeth, after being forced to witness the procession of the execution following the beheading of leaders of the revolt, was cast into a cell. She realised the danger of her being sent to the block. The setting for this scene was a hallway in mediæval Beaulieu Abbey with a low ceiling and queer little arched doorways. One larger arch leads on to a stone stairway. Into this arch was fitted a wooden gate of bars to represent a prison door. Lady Diana was brought into the cell by the warden of the Tower. Left alone and locked in, she turned, terror-stricken, looked about the dismal place, and then in an excess of emotion threw herself against the barred door, beating violently against it. Lady Diana's realism was so vivid that the property door was unable to withstand it. Before Mr. Blackton or others present were aware of the danger, the door fell back and Lady Diana fell out on the stairway. Mr. Blackton, his assistant and members of the cast went quickly to her aid. Though slightly stunned, Lady Diana pluckily declined to hold up the scene. The door was replaced in position, more securely tightened, and Lady Diana again acted the scene, giving to it all the terror of the imprisoned princess.

Can I appeal to any reader who is a subscriber to the Surgical Aid Society to write to the Editor? A very deserving case requires two letters.

Megaphone

Every Film Artiste should sign and post the Form on Page Six.

STAR SUPPORTS

by FELIX ORMAN



I BELIEVE in giving credit where credit is due. Often the stars of production are the only ones who ever really get full credit for their work, while lesser characters are played by artistes of outstanding ability, who work very hard and conscientiously. This is the case with William Luff, Hubert Carter and A. B. Imeson, who did excellent work in "The Virgin Queen."

Mr. Luff has the rôle of Bishop de Quadra, the Spanish Ambassador to the Court of Queen Elizabeth, who figures prominently in historical records of the times. He gives a splendid study of this subtle and scheming character.

Mr. Luff, it will be recalled, was the Charles II. of "The Glorious Adventure." His interpretation did not follow the romantic idea usually associated with that sovereign whom tradition has pictured as the Merry Monarch. Mr. Luff carried out faithfully the characterization of Charles, which I detailed explicitly after reading many volumes on that period of English history. Charles was not really a merry personality—he delighted in having gaiety about him and was addicted to many love affairs, but he was more often morose and languorous.

Mr. Luff also played the King of the Gipsies in "A Gipsy Cavalier," and made this character of picturesque interest.

Hubert Carter is one of the best actors on the English stage and screen. He makes the rôle of Sir William Cecil, Elizabeth's Secretary of State, in "The Virgin Queen" an incisive study splendidly conceived in every detail. Mr. Carter was the very human and humorous bailiff in "A Gipsy Cavalier."

A. B. Imeson gives a remarkable dramatic rendering of the rôle of Borghese, Secretary to Bishop de Quadra, in "The Virgin Queen." He is a splendid actor and a very conscientious artiste. He gave a very able interpretation of the rôle of Ballard, trainer to Merodach, the gipsy, in "A Gipsy Cavalier."

All three of these artistes are a credit to British dramatic art.

Then there is the interesting fact revealed in the appearance of Mr. Blackton's daughters. Marian Blackton played a successful engagement in a comedy called "The Skylark," which ran at the Central Theatre, New York, just before coming over to visit her father. Violet Virginia Blackton, the younger daughter, has, with her small brother, Charles Stuart, acted in her father's productions since she was a tiny tot—this is her first ingenue rôle.

TOP: William Luff as Bishop de Quadra, Spanish Ambassador to the Court of Queen Elizabeth. OVAL: Marian Blackton as Mary Arundel, Lady-in-Waiting to Queen Elizabeth. BOTTOM LEFT: Violet Virginia Blackton as Lettice Knollys, favourite Lady-in-Waiting. CENTRE: Hubert Carter as Sir William Cecil, Secretary of State. BOTTOM RIGHT: A. B. Imeson, as Borghese, secretary to Bishop de Quadra, Spanish Ambassador.



HENRY DOUGHTY

IT is with sincere regret that we have to announce the sudden death of Henry Doughty, on November 27, from acute pneumonia; the illness having lasted only three days.

Henry Doughty was a member of Sir Henry Irving's Co., and toured with his own company for several years in conjunction with his wife, Vera Leslie. He was a very fine character actor with a vast experience in Shakespearean work. One of his favourite rôles was Fagin, which he played in his own adaptation of "Oliver Twist." Although over the age, he joined up when war broke out in 1914, and served in France until the Armistice. Since the war he has played in quite a number of films, and his work was always distinguished by a perfect knowledge of technique. His last part was with the Diamond Film Co., in "A Rogue in Love." He was a director of the Royal General Theatrical Fund Association, and a member of the Kinema Club. He died at the age of 55.

TRADE SHOW GUIDE

WHERE AND WHEN TO SEE YOUR FILM

FRED LE ROY GRANVILLE'S latest British production, "SHIFTING SANDS," will be distributed by Film Booking Offices, Ltd.

An exceptionally strong cast has been assembled, which is headed by Peggy Hyland, Lewis Willoughby, Gibson Gowland, Richard Atwood and Mdlle. Valia. Other rôles are filled by Rosina Wright, Bobby Laing, Arthur Walcott, Douglas Webster, Amy Willard, R. W. Marshal, and Berenice Melford.

R. C. Wells, who was assistant director, is responsible for the story, and Walter Blakeley and Silvan Balboni the photography.

TRADE SHOW: Wednesday, December 6, at the Alhambra Theatre, at 11.15 a.m.

THE British National Film League's Trade show for this week is the Gaumont production,

"SILENT EVIDENCE,"

which was directed by Captain Calvert under the title of "The Scientist."

David Hawthorne and Marjorie Hume play the leads, and are supported by H. R. Hignett, Frank Dane, Cecil du Gué and Miriam Murray.

TRADE SHOW: Thursday, December 7, at the New Gallery Kinema, at 11 a.m.

THE third and last Trade show of the week is the Quality film,

"HIS WIFE'S HUSBAND,"

a four-reeler which was directed by G. A. Cooper at the Bertram Phillips Studio, Clapham.

Madge Stuart, Olaf Hytten and M. A. Wetherell are the leading players in the cast.

TRADE SHOW: Friday, December 8, at the Shaftesbury Pavilion, at 11.15 a.m.

Where they are and— —what they are doing

Lewis Willoughby is appearing at the Garrick in "Biffy."

A. G. Poulton is to play in "Biffy" at the Garrick Theatre.

Dorothy Fané is playing at the Garrick Theatre in "Biffy."

George Pearson is commencing work on a new film for Welsh-Pearson.

Roy Byford will be seen at the Garrick Theatre shortly in "Biffy."

Malcolm Tod has been playing for Ideal in "The Hawk" at Torquay.

Roy Calvert has been playing a small part for Blackton in "A Virgin Queen."

D. P. Cooper is filming the exteriors of "The Prodigal Son," at Nice, for Stoll.

Alfred Harding has been playing in "The Broken Wing," at the Duke of Yorks.

A. E. Coleby is directing the exteriors of "The Prodigal Son," for Stoll, at Nice.

Henry Victor is in Nice appearing in the exteriors of "The Prodigal Son," for Stoll.

Melinda Lloyd has been appearing in Sinclair Hill's new Stoll production, "Open Country."

Humberstone Wright is playing for Maurice Elvey in the new Stoll production, "The Sign of Four."

Gertrude McCoy will shortly commence work for British Supers as Josephine in "A Royal Divoree."

Adeline Hayden Coffin has just completed her contract to play the mother in "This Freedom," the new Denison Cliff Ideal production.

Yazikova, whose photo we reproduce on this page, has now altered her name and will in future be known as Ninna Vanna. Yazikova has proved too formidable a name for we British and because of the mispronunciation Miss Vanna decided to alter it to one more easily pronounced and remembered. She has been playing in Italy with the Atlas Bioeraft Production in "The Man Without Desire."



Olaf Hytten is going to Germany to play for Dewhurst Productions.

John Alexander is going to Italy for George Clark in "The Starlit Garden."

Gaston Quiribet has just completed "Peeps into Puzzle-Land" for Hepworth.

Richard Lindsay is going on the Continent to play for Dewhurst Productions.

Mary Rorke is going to Italy to play in "The Starlit Garden" for George Clark.

Hal Young will photograph "The Starlit Garden" for George Clark Productions.

Gustave Pauli is photographing "What the Butler Saw" and "The Uninvited Guest."

Ivy Duke is going to Italy to star in "The Starlit Garden" for George Clark Productions.

Guy Newall is to direct the exteriors of "The Starlit Garden" for George Clark in Italy.

Valia is to play in "The Starlit Garden" for George Clark, and is going to Italy for exteriors.

Lawford Davidson has been engaged to go to Italy to play for George Clark in "The Starlit Garden."

Albert Raynor has been playing Oglethorpe, Bishop of Carlisle, for Blackton in "The Virgin Queen."

Bromley Davenport is to play for George Clark in "The Starlit Garden," and leaves for Italy shortly.

I. Roseman will photograph "What the Butler Saw" and "The Uninvited Guest" for Dewhurst Productions.

Arthur Walcott is to play for Dewhurst Productions in "What the Butler Saw" and "The Uninvited Guest."

Cecil Morton York is playing in the new Dewhurst Productions, and is going on the Continent with the company.

Cameron Carr has been engaged to play for Dewhurst Productions in "What the Butler Saw" and "The Uninvited Guest."

Stewart Rome has been secured by Dewhurst Productions to play in "What the Butler Saw" and "The Uninvited Guest."

George Dewhurst is going on the Continent for six weeks to make "What the Butler Saw" and "The Uninvited Guest."

Annette Benson is going to Germany for Dewhurst Productions to play in "What the Butler Saw" and "The Uninvited Guest."

Linda Moore is playing for Dewhurst Productions, and leaves for the Continent with the other members of the company very shortly.

A. B. Imeson contradicts the rumour that he has been engaged to go abroad. He has just completed work for Ideal in "This Freedom," and is now at liberty.

Every Film Artiste should sign and post the Form on Page Six.

SHORT CUTS TO BANKRUPTCY

by CHRISTABEL LOWNDES-YATES.

AS a true and faithful believer in the future of British films, I am interested in the formation of a new film company, and naturally, therefore, in the business side of the matter. Since finance is, after all, the root of the matter, the first thing in the formation of any company is the question of capital—that much be-muddled thing without which it is impossible either to produce goods or to employ labour.

The first thing, then, is to go to the capitalists with your scheme. You have such and such a story, So-and-so, for a director, X for a cameraman, Y and Z, the well-known renters who are willing to handle the productions if they are up to standard, and Miss Blank, the famous screen star for leading lady. The estimated cost is so much, the returns are estimated at so-and-so, and the net result should show a profit on the sale of the films for a handsome amount.

The capitalists are interested. The returns are good. They go into the matter and find the figures correct. It is a sound proposition and the men in the business have the confidence of the Trade. They begin to talk finance across a table and everything appears to be going smoothly. But does it? Oh, no. The stumbling-block is there all the time.

No. 1 financier is feeling for his cheque book, when suddenly he withdraws his hand and suggests—"By the way, you know—those stories of yours—I'm not very struck with them. My wife writes stories. If I decide to go into this, I think it would be as well if we did some of her stories instead."

The film men put a few questions. "Is the lady a professional writer? Does she understand the highly technical work of writing for the films?" The answers are vague, but the fact emerges that the lady is an amateur who has always wanted to write stories, and editors are not kind-hearted people, and to cut matters short, the husband is willing to pay a price for the lady to realise her ambitions.

Then his friend, the other financier, leans forward. It seems he knows "a little girl—a pretty little girl who wants to act for the pictures. Why pay Miss Blank all that money when this little girl . . .?"

Experience? Oh, well, the little girl is very clever, and, of course, the part must not be too exacting at first. She will learn quickly and she is a good bit younger than Miss Blank and—well—as a matter of fact, a financier putting his money into the company must be allowed a say in the business side, and it en-

titles him to a voice in the management.

So it goes on, and the bald fact emerges that if these friends of the backers are not included in the company, there will be no cheques forthcoming to finance it.

There are two alternatives open. One is to run the company with the handicap of the amateurs, the other to drop the project altogether. In either case the professional artiste suffers. In the one case there is no work at all for them, in the other, the artistes who should be given their chance, because they have earned it by hard work, are not getting the jobs they should because amateurs are put in over their heads, and no others need apply for the worth-while jobs.

What is the remedy? The Trade wants the money, but it does not want the amateurs. New blood must be introduced, of course, into the Industry, if it is to be lusty, but not the type of new blood that turns an expected profit into a terrible deficit. Not the type of amateur—be he director, scenarist or artiste—that brings the company by a short cut to the bankruptcy court.

What is the solution of the problem? Frankly, I do not know. Such a state of affairs could not exist if the Industry were duly and properly safeguarded, but what those safeguards should be must be left to wiser and more experienced people than the writer of this article. Meanwhile, I can only suggest that in spite of the need of money, film directors should steadfastly decline to allow lay interference from their financial backers in the technical part of the business. There is no trade or industry in this country where solidarity is so needed at the present time as in the film Industry. There is no trade that I know of where it is so lacking.

If we stand together, work together, and—if necessary—fight together, we cannot fail to put the British films where they should be—in the forefront of the world's pictures, but we shall never do it until we realise that film production, in no part of it, is an amateur's job—that work and experience and high professional attainments in the various branches of the work, are not trifles to be put aside as things of no value, but the actual assets and basis of our success in the Trade.

Stand together in this matter. Recognise the rights of the professional. Do not be too kind to the aspirations of the screen-struck. Let the amateur win his way honestly, as the artistes have done, through hard work and hard times to whatever place he can win for himself by his own efforts. That is the way to fight through hard times to success—and success will come to the triers, because they have earned it. For the other kind of amateurs there is no room in the overcrowded Trade, and the sooner they realise it the better for all concerned.

CLUB CLATTER

by CLATTERBOX

ON Thursday night the much-advertised Scottish gathering was held. Unfortunately it took place just too late in the day, and consequently cannot be described in this issue. Despite the fact that many members were to have been at the Ypres Ball, which was being held on the same evening, everything pointed to the Club dance being a success. The notice of the gathering outside the porter's box bears evidence that we have a humorist somewhere in the Club.

The date of the second Kinema Carnival has now been fixed for February 5, and as was the case last year, it will be held at the Hotel Cecil. There is plenty of time this year to make all arrangements for that night, and it is certain that despite the success of the first one, the second is going to be even better. Arrangements have been made with the Cecil management, and the big garage is to be fixed up and decorated so that those who wish to sit out a dance can do so. There are to be all kinds of novel carnival features, and altogether the evening of February 5 and the morning of February 6 promise to be really great. Billie Bristow and the Entertainment Committee are now busy making arrangements for the carnival, and the price of tickets and other particulars will be announced in due course.

Members have no doubt noticed the arrangements being made for presenting the Club staff with a Christmas box. The staff at No. 9 is not allowed to receive tips, and a present from the members once a year is not asking too much. The Kinema Club staff is one that would be hard to duplicate. The hours are irregular, but it is seldom that anyone of them ever complains, and every one is remarkably obliging and courteous to visitors and members.

On Sunday, December 3, the catering department will give a "Potty Night."—Special club dinner and some reel music. They announce that "There is no method in our madness—or in that of 'Potty Night'; but let us remember 'Who lives without folly is not so wise as he thinks.'" Tables should be booked at once, 6s. 6d. each.

I am asked to acknowledge, on behalf of the catering department, kind gifts of vegetables from Harding Steerman's sister, and a sack of potatoes from Bert Darley. Such gifts are an indication of the practical interest of members and all help to swell the Club funds.

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

Every Film Artiste should sign and post the Form on Page Six.

SEVEN YEARS OF FILM WORK AND NO ILLUSIONS LEFT!

by TOM TERRISS

IN the seven years that I have put into the making of motion pictures I have played and watched the game from every angle. I cannot exclaim "Eureka" (which is Greek for "I know it all!"), but this I can say, the trouble with the kinema is formula! There are set formulas for writing titles, formulas for stories, formulas for entries, formulas for exits, formulas for beginnings and formulas for endings.

There are not enough bold, creative spirits who will continually smash all rules and formulas. In the rapid development of the mechanical side of picture-making in America the artistic side is being lost sight of. There are beautiful "effects," but few ideas. Story-writers, directors, title-writers and actors are tied hand and foot by the purely mechanical and business brains that will eventually make the American-made picture the most perfect mechanically in the world, but the least creative, the least intellectual and the most tiresome.

The crying need of this great Art is big, independent writers and epic directors who can work untrammelled. This real wonder of the modern world is to-day almost wholly controlled by men not to the kinema born. It is as though Mr. Edison were to call in a barber to run his plants, or the *Daily Mail* were to pick a cigar salesman for managing editor.

During my seven years in studios I have watched the manufacture of pictures from the day the story was bought until its production on Broadway. I have seen the story passed on to the scenario (or continuity) writer, who put it into 480 scenes, describing in his script the minutest action of every character, planting the fades and the close-ups with a complete set of titles. I have seen the script changed by the supervising director, passed on to the director, who shot it, scene by scene, from the manuscript; the building of each "set" by the carpenters from the blue prints from the art department, the continual re-editing and cutting of the film after twenty runs in the raw in the projection room, the retitling, the making of inserts (letters, documents, photographs, etc.), the making of title cards in the laboratory, and the final run in the theatre of the studio for the "critics" from the main office—who just as often pronounce the whole thing "rot" as they signify with an enigmatic shake of the head, "It'll pass!"

There is only one question after these months of labour—not is the picture "good" or "bad," "true" or "false," but "will it get over?" And the question

is perfectly legitimate, for the kinema is neither educational nor philanthropic. It is as purely a commercial enterprise as selling soap.

There are rare and beautiful instances when artistic effect and commercial values marry. "Sentimental Tommy," "The Four Horsemen of the Apocalypse," "Experience," "Peter Ibbetson," are instances.

Before I went into the kinema I had heard a great deal about the "fascination," the "magic" of the game, and the way it "gets you." "How to get into the films" is the slogan of millions. No one was ever told how to get out of the films—for no one wants to get out having once got in. I have never met a person who voluntarily left the kinema for another business.

But when I first entered the studio the "fascination" and "magic" were nowhere apparent. I couldn't find "kinema land," the modern democratic fourth dimension. On the great stages, where sometimes ten scenes were being "shot" at once, there seemed to be a series of dumb shows going on, interrupted by the hammer of carpenters, the blare of jazz bands, the gong of the director, or his megaphone.

A girl leaped from a castle window into a net held by stage-hands. Tom Meighan was being knocked down in a bar-room; Wallace Reid, in military uniform, was bowing and scraping to a double-decked duenna; Constance Binney was cooking ham and eggs in a garret; Elsie Ferguson leaned out of a balcony while her stage-lover sat on a fire hydrant off scene, chewing a cheese sandwich. Bewildering, but sometimes dismal.

But with the passing days the curious unreality of this world begins to seep into your blood, bone and tissue. These unsubstantial and fading scenes begin to attack and dilate your imagination. Living with a picture from its inception to its last "shot," built up in me a fiction sense. To battle in conferences over people who never lived, and dramatic and comic situations that have no reality; to create word pictures (titles) so that they shall fit exactly into the place where they must go; to live day and night with the doings of mythical beings, to make them do this and that at your will, to see a story growing day by day into flesh and blood before you—that is the "fascination," that is the "magic," comparable only by the sculptor's passion when he turns a block of stone into a Galatea.

And once this creational furore seizes you it can never leave you. You may quit, you may chuck the films if you will, but the voice of the director rings in your ear still.

You may have noted that men in the various departments of the kinema never talk about anything else. I soon caught the fire. It is because everything that

happens becomes a picture. Every face you meet is judged by camera standards. The whole planet becomes a motion-picture studio. All events are poses. I found stories in stones and "shots" in everything.

A great many actors and actresses in the kinema portray characters whose fictional names they do not know—and quite often they have not even read the story of the play they are helping to film.

Motion pictures, the eighth art, are not yet 20 years old, and yet they are always being sneered at because they are not on a "higher level."

What art in the history of the world has progressed so fast?

Painting is one of the oldest of the arts—but not one picture in ten thousand is worth looking at.

Literature is one of the oldest of the arts—but not one book in ten thousand is real literature.

Music is one of the oldest of the arts—but the immortal composers do not number twenty.

Dancing is one of the oldest of the arts—but to-day the world "shimmies" and "jazzes."

Architecture is one of the oldest of the arts—but the masterpieces of architecture are few.

Sculpture is one of the oldest of the arts—but how many Rodins, Michael Angelos and Praxiteles are there?

Playwriting is one of the oldest of the arts—but there is not one play in fifty that is worth seeing, and not one in ten thousand that lives.

Most books, plays, music and painting are only fit for the ashcan—after incalculable years of work on them.

What the seven arts have achieved only at long intervals in thousands of years the Jeremiahs demand that an art barely twenty years old shall achieve every day!

No art in the history of humanity can compare for one moment with the achievements of the motion-picture art in 20 years.

No art that is so essentially and necessarily democratic as the motion-picture art has done more for the imagination, the intelligence, the education and the entertainment of mankind.

The seven arts existed hundreds and thousands of years before they gave birth to an Aeschylus, a Molière, a Shakespeare, a Rembrandt, a Beethoven, a Mordkin, a Rodin, a Cervantes, an Acropolis.

And there are those who demand of the eighth art—which is an outgrowth and a blending of all the arts—these miracles in twenty years!

In twenty-five years, with millions behind me and a free foot, I might conceivably put the motion picture on a level with the highest products in the other arts.

But after seven years I am still an amateur. And the greatest men in the business are still no more than that!

Every Film Artiste should sign and post the Form on Page Six.

CAMERAMEN'S SECTION

News and Views
and

Record of Activities of Kine-Cameramen

IT'S A GREAT LIFE

NO wonder there are so many amateurs anxious to get into the film world in the capacity of cameramen. Can any one imagine a more glorious, happy, care-free existence than the cameraman leads? No need to worry; see the whole world for nothing, and, in fact, take a salary for doing so. No hard work, simply setting lights, turning cranks and focusing up. How wonderful! Yet it seems rather strange that financiers—especially film financiers—should be paying men for spending their time in such a pleasant manner. Obviously there is a catch in it somewhere. Those journeys round the world, for instance—unfortunately much of the success of these is marred by the fact that they usually take the cameraman into some spot where he is liable to be either frozen to death or else experience the equally unpleasant sensation of dying of typhoid in some fever-infested tropical country inhabited by cannibals or savages of some sort. Whichever country he is sent to it can be taken for granted that he has been sent there because there is something worth photographing, and to get something interesting it is usually necessary to risk death in a hundred different shapes and forms. Considering the difficulties that he is up against the cameraman who goes in for these sort of trips—he is generally a topical man—is earning every penny of his money. Now let us look into the other side of it—the studio side. The studio cameraman is about as important as the director himself. It is the cameraman who by careful lighting makes the star look beautiful; it is the cameraman who is expected to help the director by introducing little tricks of lighting and focusing, and trivial as these things may seem, it has taken him practically a lifetime to study camera work, and to learn these tricks he must understand the whole business. He must know everything there is to be known about laboratory work; he usually understands electricity, and in addition he must be a mechanic and an artist—a very difficult matter to combine the two. He is at the studio from early morning till late at night. Then when a firm closes down he spends weeks looking for another situation. Considering the money he spends on equipping himself thoroughly, the time he spends in making himself well acquainted with the photographic art, the overtime he puts in on behalf of his firm, and the weeks he goes without pay when his firm closes down, the studio cameraman is by no means overpaid—taking everything into consideration neither the studio nor the topical man has a very pleasant time of it.

CAMERAMEN IN U.S.A.

by L. G. EGROT

READING the *American Cinematographer*, I could not help thinking that all is not honey with the cameramen on the other side, and that troubles which confront us every day are faced by our American friends with the same acuteness and mixed feelings.

V. Milner's article on "two subjects of importance" shows us that, even in the States, upon which most of us look as the "Promised Land," the cameraman was often considered as "a necessary evil," and the "stumbling block" of the film industry, because he refused to make the phrase "good enough" part of his vocabulary.

This description of the American cameraman of yesterday describes most accurately the position of the kinephotographer of today in this country.

With the recognition of the cameraman's responsibilities and a greater appreciation of his keenness and knowledge, directors have led good men forward and generally improved the tone of their productions to a considerable extent, thus placing American technique right up to the front in the world's market.

I do not intend to repeat all that the writer says about the hundred things a cameraman must do or think of. Still, I

must mention his statement that cheap men cost their employers—in wasted negative; wasted time of direction and artistes; wasted electric light when badly using their lamps; wasted overhead expenses—much more, infinitely more, than the money saved in not employing at first a man of proved experience, a man who "will not work for a song," but will ask, in cash, the firm's recognition of his knowledge and artistic abilities.

To quote V. Milner's line: "Underpay a man and you induce carelessness. We do not ask for a lot of money, we simply want a chance of doing better work, we want to move forward, for the good of all and our own good."

The second subject is a burning question, here too, and, like the first subject, much more so here—Dark-room work!

V. Milner says: "It is a deplorable fact that the best efforts of the kinematographer are almost utterly ruined in many instances by the treatment which his efforts are subjected to when the negative reaches the laboratory of his studio in the East. Conditions in this respect are no better now than they were several years ago."

(Continued at foot of next col mn.)

CAMERAMEN
AT WORK

TWENTY cameras, said to be the largest number ever trained on one scene, were employed by Reginald Barker to film the big forest fire scene in "Hearts Aflame," a new American film. Is this really a record, or is the record held by England? The Derby, for instance, had quite a number of cameramen filming, and when Pathé photographed the Grand National there were something like twenty cameramen on the job. We should imagine that at some of the many Topical stunts that have been organised here in England, more than twenty cameramen have been used to film the event.

Bert Ford has been missing from town during the last week, the reason being that he is at Hove just at present. Bert has fixed up as cameraman to British Productions, and as that company's studio is at Hove, he is likely to remain there for some time.

Either Basil Emmott or Arthur Brown, or both will, no doubt, be filming the next Gaumont super "Bonnie Prince Charlie." The scenes of this subject are laid in Scotland, Yorkshire and France, so that there is quite a wide range of scenery to choose from. Providing the photography is as good in this as it was in "Rob Roy," there will be little to complain of.

Leslie Eveleigh has completed another film for Davidson and this is due for trade showing very shortly. The picture is called "Weavers of Fortune," and was made under the direction of Arthur Rooke. Eveleigh always works in conjunction with the laboratory chief at Davidson, A. J. Griffin, he and Griffin being boon companions. The wisdom of this is seen in the quality of the photographic work turned out at Lea Bridge Road studio. It is a great pity that some of our other cameramen have not established a more closer relationship between themselves and the laboratory workers.

Brother Milner, we say the same thing every day here; firms will spend a fortune on a production, but will use for the negative the same principle which applies to the choosing of a cameraman. But in your case the trouble is the speed to which your negative is submitted from the time it leaves your hands up till a first print is made.

It is not so much speed in our case as carelessness promoted by cheapness and incompetence.

Still, there is hope, if things are not quite what they should be in the States, we cannot expect to have them beautiful and smooth here. Things move slower here, but cash is hard to get. Except for this, it seems to me, I believe that some day . . . some day . . .

SCREEN VALUES

"The Green Caravan"

Master—Starring Catherine Calvert—Supported by Valia, Gregory Scott and Ivo Dawson—Directed by Edwin J. Collins.

A POOR story has been badly scenarised and only indifferently acted. The director has done as much as he could with the poor material at his disposal, but the result is not calculated to enhance the reputation of British productions.

The most noticeable defect in "The Green Caravan" is the story—it is a dramatic incident with no *leit motif*, and as such fails to come up to the present-day standard of film art.

Most of the artistes evidently feel the disadvantage of lack of story for the parts they are called upon to play preclude any hope of conviction in their performances.

Granger wishes to point out that the tremendous number of people now wearing a crimson armband are *NOT* advertising "The Crimson Circle." They are merely wearing the badge of the recently vaccinated.

Catherine Calvert commences her British screen work in adverse circumstances—her part offers no scope for her unquestioned capabilities.

Valia is the only redeeming feature, but even her good performance is marred by the artificiality of the character.

Gregory Scott can do—as he has done—ininitely better work than he does in this.

Ivo Dawson has a fine screen personality; in the right part and capably directed he should be a first-rate artiste.

The cameraman alone is above criticism; his photography is evenly good.

SUMMARY.

- DIRECTION: Adequate.
- LEAD: Good.
- SUPPORTS: Adequate.
- LITERARY: Continuity and story poor.
- PHOTOGRAPHY: Very good.
- LIGHTING: Fair.
- EXTERIORS: Good.
- INTERIORS: Suitable.

"Was She Justified"

Walter West—Starring Florence Turner and Lewis Gilbert—Supported by Ivy Close, Johnnie Reid, George Bellamy, Arthur Walcott and Leonard Upton—Directed by Walter West.

THIS—No. 21 on the program of the British National League—reflects little credit on anyone concerned. A poor and unconvincing story, made even more artificial and tedious by a scenario that lacks any dramatic balance, is unredeemed by either technique or acting. Probably in the latter respect the director is more to blame than the artistes.

Florence Turner, for instance, is certainly capable of good work, but her performance is either utterly lifeless or else melodramatic.

Lewis Gilbert gives a consistent performance as the husband, blind to everything but business ambition, and his interpretation of his rôle has a certain strength painfully absent from the rest.

Arthur Walcott struggles with fair success against the handicap of a very poor part.

John Reid is strikingly ineffective, and Ivy Close a mere make-weight.

The settings are adequate, but the lighting is for the most part harsh, and the photography lacking any real artistic inspiration.

IN THOSE "GOOD OLD DAYS"

IN *Pearson's Magazine*, Cecil M. Hepworth writes an interesting article in which he reviews his twenty-three years of film experiences. Twenty-three years ago, he explains, cinematography was looked upon as a new toy, something that was beneath the notice of all respectable people, and those who regarded it seriously and hailed it as a new wonder of the world were politely regarded as lunatics.

"I was already an expert photographer, used to dabbling in the dark room in the rays of the ruby lamp, versed in all the mysteries of developing, toning and fixing, accustomed to mixing my own chemicals and making my own prints. In the little cottage at Walton-on-Thames, around which the present Hepworth studios have grown, was my small dark room; and it was here, while watching the images gradually growing on the negatives, that I resolved to obtain one of the special cameras and go in for producing moving pictures.

"Once I had made up my mind, I was not long in buying the new kinema camera. It was a crude, cumbersome thing compared with our modern cameras, but I quickly mastered its peculiarities and found out how it worked. Then I and my cousin and a friend or two sallied forth in search of our first moving picture, feeling as excited as though we were going to shoot big game.

"The moving pictures at that time were simple affairs. A man crossing the road would arouse wonder, a policeman holding up the traffic with a lordly air was a delight.

"We set up our camera overlooking the London and South-Western Railway, and watched for an express to come rushing through the cutting.

"'Here she comes!' said my cousin as the express came into view.

"I waited until the oncoming train came into focus, then I turned the handle according to instructions. With a shriek and a cloud of smoke it passed beneath us and was gone.

"We took the camera off its tripod and hurried home. Then we shut ourselves in the dark room and started to develop the film.

"Breathless with excitement, we waited patiently for the images of the train to grow clear. To my delight, they came out beautifully sharp.

"As quickly as possible we printed off a copy, and I held my first moving picture in my hand. It was a great success, and our enthusiasm was unbounded. I was as happy as though I had discovered a gold mine.

"My first film of the express train was only 50 ft. long, and it took about sixty seconds to show. Printing off a few copies, I hurried round to likely customers and sold as many as I could. The price I obtained was the usual price in those days—8d. a foot; so for 33s. 4d. the showman was able to buy a copy of my express train passing through a cutting and show it as long as he liked, until, in fact, the film was worn out by constant use.

"This was the usual procedure in the early days of moving pictures: I would take one of these simple films, develop it, print it, and sell it as long as I could. In a month or two, when it grew stale, I would go home and say: 'Well, boys, it's time we took another picture!'

"Then we'd rack our brains to think of something. Perhaps the new picture would be another railway train, or it might be a river scene finishing up with a man falling out of a skiff. This latter was hailed as a touch of genius, and we used to tackle the subject with great zest.

"We did everything ourselves. We used to think out our own idea for a film, go out and photograph it, act in it, develop it, print it and sell it. I would photograph

part of the picture until I was wanted to appear in it, then I would go and act my part while someone else turned the handle, after which we would all go home joyfully to examine our handiwork and criticise the photography, the actors and the acting indiscriminately.

"Unfortunately, the new movement attracted the attention of some men whose one idea was to make money quickly, no matter in what way, and they began secretly producing questionable pictures for which there came a big demand from certain quarters. I hated the thought of the kinema cameras being put to such degrading purposes. I would have none of the loathsome traffic which was bringing the young industry into ill-repute, and while the men engaged in this side of the industry waxed rich, I fought my fight for everything that was clean and wholesome and watched my bank balance dwindle. I was determined to make money cleanly, or not at all.

"Hitherto all moving pictures had consisted of a single scene running to the usual length of fifty feet. I decided to try to take a picture having several scenes—a thing never before attempted.

"My idea was to photograph a burglar entering a house, where he was to be surprised by the inmates, upon which a scuffle would ensue and the picture was to finish outside the house with the burglar making his escape.

"I acted the part of the burglar and, disguised by a big beard, proceeded to manipulate the lock of the door while the camera recorded the scene. I managed to get the door open, and there I waited on the threshold while the camera was rushed round to the inside of the house.

"The photographer then proceeded to catch me in the act of entering the house and looking nervously round. I was surprised in the most natural manner by the house owner. We scuffled furiously for a moment, then I broke away. The camera was rushed outside again and I was taken bolting from the place.

"The amusing thing is that in the scuffle my beard was torn off and I was so excited that I forgot to replace it, so a bearded burglar was shown entering the house and a beardless man escaping.

"Apart from the incident of the beard, the film was such an advance on anything that had previously been shown and I was so delighted with it, that it did not strike me as necessary to take the last scene again. So we printed it just as it was and took it round, selling the phenomenal number of 400 copies, which up till then was a record in film sales.

"The film ran to 300 feet in length. The old fifty-foot films were all wound by hand, but this was so long that we had to fix an automatic winder to deal with it properly. My burglar film marked a step forward in cinematography in this country. It was the first to break away from the single-scene picture, and it was the first to be wound automatically.

"I worked out another simple story which I called "Rescued by Rover." I proposed to photograph a child falling into the water and a dog jumping in and rescuing him.

"The result was another big success. This film was 325 feet long, and it was so popular that we wore out two negatives in printing off the copies we sold. Orders kept coming in for it from all over the Continent, and I remember that I sold thirty or forty copies in the United States, so Britain can claim the credit of capturing the American film market long before the Americans captured our home markets.

"The cost of producing 'Rescued by Rover' is decidedly interesting. The film was the first in which a dog acted a part, and after paying the salaries of actors and all other expenses the cost came to £7 6s. 9d."

THESE ARE HARD LINES

BUT there are harder lines even than these that surround this page. The lines of many a film worker have not fallen in pleasant places. And to-day they are in desperate straits. This fact alone is enough to prompt those who are sympathetic—and practical in their sympathy—to do all that is possible to meet the needs of the hour. That is one of the reasons that prompted us to reduce the price of the studio worker's own professional journal.

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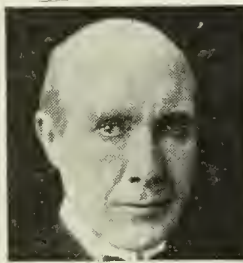


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W H O ' S W H E R E .

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

"THE most useful column, to my mind, and one which I would like to see extended to embrace all artistes, is 'Who's Where.' Names in alphabetical order, with correct addresses, are very useful."—
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10th August 1922.

Ernest G. Allighan, Esq.,
The Motion Picture Studio,
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Dear Sir,

Acknowledging yours of the 9th inst., I desire to say that I consistently make use of the Motion Picture Studio when casting. If I was an artist I would certainly keep a small advertisement running through your paper. I personally would like to see more artists using your space under the heading of "WHO'S WHERE".

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Vol. 2 No. 79

Getting the Focus

Telegrams—
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Dec. 9, 1922

NOW that the first of the big German pictures which have been on the carpet so long have just got on the screen, we have an opportunity of surveying this field of competition. As to the quality of the work a considered opinion will detect little of the menace that has been seen in it by so many film people, who, not so long ago, openly dreaded the invasion. The fears were largely fears of the unknown—exhibitors were frightened at the prospect of possible public resentment at the showing of an ex-enemy's production, producers were afraid that the German output was going to include artistes, effects and settings which would revolutionise our current ideas. This is what we refer to as the fear of the unknown. But the wisdom of not crossing a rotten bridge until you reach it is well exemplified when we see "Passion." The star is good, but there are many better; the crowd scenes are at times magnificent, but by no means epoch-making; the lighting and photography are far from perfect; the work of the scenarist is no more than straightforward.

SO there is little reason for the extravagantly timorous outlook which has characterised the film industry as a whole on this subject. On the other hand there are reasons to believe that successive German productions should mark a distinct advance. For instance, "Passion" was shown in Germany in 1918; that is to say, not only was it produced under war-time handicaps, but in any case it is over four years old. Then it was designed on propaganda lines, with the deliberate intention of fostering and encouraging anti-French sentiments. Thus the abilities of the men who worked upon it were obviously devoted to two targets, instead of being concentrated upon the making of a finished work of art. Naturally, all the parts which were incorporated for the purpose of propaganda have been excised with a heavy hand, and the continuity suffers accordingly. Then immediately after the end of the war it was sent to America, and ever since March, 1919, has been badgered from pillar to post in the hopes of an English show.

IN view of this chequered history it would be unwise, therefore, to regard "Passion" as an example of the best that Germany can offer, but it is at least of value in showing that good productions, if not outstanding supers, are ready to

take their place amongst the ranks of the pictures ready to compete with our own works. As a matter of fact there are a further five or six ready to be shown on our screens now that the ice has been broken. Some of these date back to 1916, so it is at least probable that their general level will not be appreciably higher just yet than that of "Passion." Furthermore, they also have had a chequered financial career and have been passed from hand to hand on both sides of the Atlantic, and each of the middlemen and speculators who have touched them has, not unnaturally, secured a "rake-off" for himself. So the probability of their underselling our own works is rather remote.

IN TWO WEEKS' TIME

~~~~~  
*The Second Xmas Number  
of the  
"Motion Picture Studio"  
will be published*  
~~~~~

THE IDEAL MEDIUM FOR ADVERTS.

IT is, after all, an important consideration on our side of the industry—the sort of price the exhibitor, who is the necessary middleman, considers an economically fair one to pay for a picture. The point of view in question suffers from insufficient weight being given to it by one side, and a totally unwarrantable importance by the other, who can see no further than the ends of their noses. This class of film man cannot see that he has to establish and maintain a public reputation for good entertainment first and foremost, and his future is bound up in the esteem of his patrons. But still many will go on the basis of refusing or accepting a film upon no other basis than that of its price.

MEANWHILE there are our own people to think about. There is, and always will be, room on the screens of the country for the pictures that are good enough. In addition our own producers have a strong card to play which is little realised. The best of the foreign stuff that we see fails, and the quite second-rate British stuff succeeds, in giving a really intimate homely atmosphere which counts very largely in the grip established on the patron. Nobody fully understands how much this counts, but any unbiassed critic who sees a picture of the stamp of "The Skipper's Wooing," "Squibs," "The Mayor of Casterbridge," or "Fox Farm," knows exactly what it is that marks so great a difference as compared with the product of any other country, however artistic.

WHAT we have to establish is the fact that the patrons want to see their own people on the screen. This is a live subject, and when more fully understood the demand will have to be met. This is all to the good as far as the prospect of screen work for our artistes is concerned in the future, but it has to be faced promptly for two reasons: first, the need for work amongst perfectly efficient actors and actresses is urgent, and secondly, it is one of the conditions of the industry that the wants of next year must be anticipated now.

IN this connection an important move is being made by the British producers and renters who are organising a big drive for our home product next September. The publicity to be devoted to the scheme will, of course, not immediately affect the professional side of the industry, although indirectly its results will be vital. On the other hand the present problem that is going to be of direct interest is in the selection by the different producing units of pictures which will be considered worthy of inclusion in the British Film Week. To select a series of pictures upon which will be focussed the attention of the nation is no light undertaking. The pictures are frankly window-dressing; if they are good a big and decisive step will have been taken in giving British audiences the opportunity of fostering their native art; if they fall below the level of the first-class, then the audiences will infallibly consider the word "British" attached to a picture in exactly the opposite sense that all its truest friends would have.

Every Film Artiste should sign and post the Form on Page Six.

FIGHTING GERMAN FILMS

by ERNEST G. ALLIGHAN

SIGNS are not wanting that the film artistes are impatient to be organised into some body that will protect their interests and advance their status. Well over 100 artistes have filled in the forms (we print another on this page) requesting that notice of the forthcoming meeting should be given them, and from all quarters we have received promises of support.

At this meeting there will be three items on the agenda: Discuss the formation of a separate Film Artistes' Federation; discuss the formation of a Film Artistes' Branch of the Actors' Association; appoint a committee to decide on ways and means of achieving which of these two suggestions the meeting decides upon. There are so many sides to this important question that I am afraid merely to state them in these columns will not be sufficient adequately to deal with them. And there must be many considerations that artistes ought to have the opportunity of viewing and discussing. There are some artistes who feel exercised in their minds on account of the vast army of "crowd" players; others on account of the interchange of stage artistes and screen artistes; others on account of the constitution of the Actors' Association.

My feeling is that these are important points that cannot be dealt with to everybody's satisfaction in these columns. Those who hold opinions on these matters should have the opportunity of airing them.

It is significant that where the interests of film artistes are concerned *at the present time* the Actors' Association is the only body able and willing to do anything, and this is done despite the fact that the film artistes who will benefit are not members. The most recent instance of this came to my notice this week, and I invited Alfred Lugg (the general secretary) to give our readers the facts. He writes:—

Some time ago, owing to the difference in the rate of exchange, many of the large American film directors became conscious of the fact that, by transferring the whole of their producing business to Germany, and taking advantage of the difference in the rate of exchange, they could flood the American market with films produced in Germany *by German actors*, but under American direction, at a much lower rate than it was possible to produce in U.S.A. This was, it is alleged, at any rate, one of the most fruitful causes of the slump in American film producing, and it was found necessary by the Actors' Equity Association of America to agitate in Congress for the imposition of

an *ad valorem* tax in order to protect the film industry of America.

It appears that the British film industry is no more immune from such under-cutting of the market as is the American kinema stage, and many British artistes will view with great regret, and possibly with very deep indignation, the fact that a film which is alleged to be a German product has now been imported into London, at, I understand, a ridiculously low price.

It is quite possible that this initial step may be followed by many others, and should it develop, as it most likely will, it is not difficult to conceive a time very near ahead when the British film artiste will no longer be able to secure engagements in his own country, and when home productions will no longer be possible if the market is cut and cut by the German film.

Mr. Lugg, I understand, was instructed by his Council to take certain steps and to register the protest of the Actors' Association against this unfair practice, and to urge the Government to place some duty on cheaply imported German films.

Surely this must be a lesson to the British film artiste that a strong organisation is required to back them up in all endeavours to protect their livelihood? I would like to invite all those interested in such an organisation to take advantage of the fact that there is already an Actors' Association in full operation which has done much in dealing with these evils which exist in the Film Industry. A great deal more could be done, given adequate and enthusiastic support, by all film actors and actresses.

When dangerous lights threatened the eyesight of artistes engaged in films, it was the Actors' Association which successfully agitated for proper safeguards. An endeavour was made quite recently to negotiate a minimum Standard Contract for the lower-paid film artistes, and they were met with a refusal by the directors to meet them, because it was alleged they did not represent 40 per cent. of those habitually engaged in film studios.

I can now state that the Council of the Actors' Association is perfectly willing for the Film Artistes' Branch to be governed by its own appointed Executive Committee, and that every assistance will be given it to make itself very powerful in the protection of the interests of the film acting profession. I again urge all who have not signed the form to do so at once: the meeting will be called in the New Year. *Sign and post now.*

Sign and post to 93, Long Aere, W.C. 2. (*Halfpenny Stamp.*)

Please send me notice of meeting to be held to discuss the formation of a protective organisation for Film Artistes.

Name _____

Full (private) Address _____

HEPWORTH'S METHODS

FURTHER to the extracts from Cecil Hepworth's article from *Pearson's Magazine*, given in our last issue, the following gives a little insight in the methods of work of this pioneer director:—

"For ordinary scenes I never have more than one camera at work, and I do my best to maintain one point of view throughout the whole play. In battle scenes, or scenes in which crowds take part, it is wise to have more than one camera at work, because there may be some unexpected incident which will make the picture.

"Such scenes, like the photographing of children, have a big element of luck about them, however much they are rehearsed, and the careful director will take the scene from as many points as possible in order to miss nothing which may prove useful. I have heard of as many as twenty cameras being used in one big scene, but I have never used half as many myself.

"Unlike some directors, I never use a megaphone while at work, nor do I let my characters make up. I aim at making my characters as natural as possible, and I maintain that the human face cannot portray all the emotions when it is covered up with grease paint. A covering of grease paint must mask the expression.

"It is in order to make my pictures appear natural that I always work in a daylight studio. I use the bright electric arc lamps as seldom as possible, and then only when absolutely compelled. By imposing these conditions on myself I probably make my film work more difficult, but there is no doubt in my mind that it is also more natural.

"When I am going to direct a picture I first of all select the people to play the parts. I pick out the players who approximate to the type I have in mind, give them the script to read and go through it with them.

"Say that the principal part is that of a gamekeeper. The actor and I will talk over the part together and go into it very minutely. I will sketch out to the actor the character's past life, tell him the things he did as a boy, show him what his father and mother were like and the manner in which his grandparents lived. We talk about them as though they were living people, and in this way the actor becomes so immersed in his part, so steeped in the atmosphere of it, that for the time being he actually becomes a gamekeeper, and thinks like one and behaves like one.

"Once I set the camera to work I never see the picture until it is quite finished, when I have it screened in our private theatre.

"As for the film doctor, who plays such a big part in cutting the films of some directors, I have no use for him. The finest film doctor in the world cannot turn a bad film into a good one, and I hold the opinion, born of twenty-two years of experience, that the right time to cut a film is before you take a single photograph. At any rate, that is when I cut down the length of my plays.

"Many films shown to-day are much too complex. I believe in simplicity. Just as Phil May used to do a drawing and then take out all the lines that were not essential, so I arrange my scenes in my mind and then eliminate all movements that are not absolutely necessary to carry on the story. In this way, I believe, the most artistic results may be achieved."

Every Film Artiste should sign and post the Form on this Page.

High Lights

Intimate Studio Gossip

Fred Le Roy Granville, the burly Australian who directed "Shifting Sands" in Tripoli, has an interesting story to tell of his discovery of old Roman relics while there. Mr. Granville, who is something of an antiquary himself, found several Roman coins, remnants of weapons, and not far from Tanguira unearthed a Roman bath which was in a very fair state of preservation. Mr. Granville informs me that "Shifting Sands," which is being handled by Film Booking Offices, Ltd., and was Trade shown, will be shown in all kinemas early in April of next year.

During his recent visit to Egypt Warwick Ward was greatly surprised to find that Luxor, a fairly large place, and a popular winter resort, was without a picture theatre, and that a great many natives had never seen a moving picture or understood what it was. "Consequently," he says, "our camera was a great source of interest, as the natives were puzzled to know what it was for and what we were doing. One day when I walked in front of the camera and started playing a mad scene, they attributed my extraordinary change to the 'devil box' as they called it, and for several days both the camera and myself were viewed at a distance with suspicion."

Whilst at Luxor he visited the famous "Valley of the Kings," exploring a number of the wonderful tombs, which, by the way, are lighted throughout with electric light, in spite of the fact that "the valley" is miles from Luxor and on the edge of the desert. He also watched the excavations then in progress there which has resulted in the greatest archaeological discovery of modern times, that of a Tomb of a Pharaoh 1350 B.C.

An exceptionally strong cast has now commenced work in a Berlin studio under the direction of George W. Dewhurst, who recently scored so heavily with "A Sister To Assist 'Er." A company has been formed under the title of George Dewhurst Productions, and two pictures of unusual interest are being made practically simultaneously. Stewart Rome, Madge Stuart and Arthur Walcott, Richard Lindsay, Cameron Carr will be the leading players, supported by Olaf Hytten, Leal Douglas, Cecil Morton York and Linda Moore; and the camera work is

in the safe hands of Gustav Pauli. The entire company left for the Continent last week-end to join the director, who has completed all arrangements.

It is anticipated that the interiors will be finished by the end of this month—an achievement rendered possible by the magnitude of the studio and the

TRADE SHOW GUIDE

THE only British film to be Trade shown this week is the Davidson production, "WEAVERS OF FORTUNE," which was directed by Arthur Rooke and photographed by Leslie Eveleigh.

Henry Vibart is the star, and is supported by Dacia, Myrtle Vibart, Derek Glynne, Robert English, George Turner and Mrs. Hubert Willis.

TRADE SHOW: Thursday, December 14, at the New Gallery Kinema, at 11 a.m.

efficiency of German methods of erecting sets. Some of the exteriors will, of course, be made in England. The first of the subjects is the well-known stage comedy of Edward A. Parry's, "What the Butler Saw," which some few years ago had a successful West End and provincial vogue. The other subject is called at present "The Uninvited Guest," and is a drama of a strong character from the pen of Mr. Dewhurst himself.

Heard rather a good story—a true one—about a young man who secured through a certain agent a three days' crowd job. The youth in question had never before been inside a studio, and feeling pleased with himself and his experience duly returned to the agent with the commission when his three days were completed. He asked to see the agent personally, and after a great deal of trouble succeeded in getting a hearing from the great man. He had a proposition to put up. He had been very observant at the studio and had taken everything in; he now felt confident that he thoroughly understood the business, and that if the agent could get him a job as a director he— But here the agent interrupted him and he dropped the idea.

Norman Macdonald has returned to screen work and is now Director-General for a new company known as Gems of Art Film Company, Ltd. The exact nature of the films the company will produce are being kept secret, but they are to be novelty sub-

jects, quite a different kind of picture from anything yet made. The company hopes to commence work on its first film at the old George Clark studios in Ebury Street next week. E. L. Groc has been engaged as cameraman, and the company's office is situated at 1, Bear Street, opposite Daly's Theatre. Artistes who are known to Mr. Macdonald are asked to get in touch with him right away, as he is casting almost immediately. His 'phone number is Gerrard 4779.

Sydney Paxton writes me from Holland to tell me of some of his joys and sorrows in the land of dykes and canals. He has been playing for Hollandia in "The Hypocrites," a screen version of Henry Arthur Jones' play. His part in the film was completed last week, but he stayed on in Holland to appear at Staatstheater, Haarlem, in "Charley's Aunt." He has had many interesting experiences, including a visit to one of the local theatres, where he witnessed "Welcome Stranger" in Dutch, with a Dutch artiste who usually plays Hamlet in Harry Green's part. Sydney returns to England to-day and no doubt will not be allowed a very long "resting" period.

Edmund Goulding, who is returning to England next week is one of the leading scenarists of the world, left these shores just ten years ago to learn the film business in America. In the States his first position was as assistant-cameraman. After, he was in turn assistant in the laboratory, film-cutter, actor and director; recently he has been lecturing on the film industry and screen-writing at the Columbia University. On his arrival in England next Monday, he will be met by the Mayor of Southampton and will attend a reception at the Rialto Super Cinema, where one of his films will be showing. On the Tuesday evening he will attend a dinner at the Carlton with Chas. Duelt (Inspiration Pictures), the host of the evening being S. Rowson, of Ideal. All his business arrangements on this side are in the hands of his younger brother Chris, who is in charge of the publicity department of Zeitlin's Agency at 32, Shaftesbury Avenue.

Megaphone

Where they are and ——— ————— what they are doing

Lilian Hall Davies is playing for G. B. Samuelson in "A Royal Divorce."

Ward MacAllister is playing for Ideal in "The Hawk."

Mary Dibley is with Samuelson in "A Royal Divorce."

A. B. Imeson is playing for Quality in "Pearl for Pearl" in a one-reel drama.

Gerald Ames is playing one of the leading rôles for Samuelson in "A Royal Divorce."

Dezma Du May is to play for Quality in "Pearl for Pearl."

Mary Rorke has left for Rome to play in "The Starlit Garden" for George Clark.

Victor McLaglen is walking to Stoke-on-Trent to appear at the carnival there.

W. G. Saunders is playing for Quality in "Pearl for Pearl."

G. B. Samuelson is directing "A Royal Divorce" for Samuelson's.

Edith Bishop has got back from Nice, where she has been playing in the exteriors of "The Prodigal Son" for Stoll.

Olaf Hytten has gone to Germany to play for George Dewhurst in "The Uninvited Guest" and "What the Butler Saw."

Guy Newall left for Italy on Wednesday to film the exteriors of "The Starlit Garden" for George Clark.

Stewart Rome is now in Germany playing for Dewhurst in "The Uninvited Guest" and "What the Butler Saw."

Gwilym Evans is going to France and Belgium with Samuelson to play in the exteriors of "A Royal Divorce."

Lawford Davidson left for Italy on Wednesday to play for George Clark in "The Starlit Garden."

Alban Atwood has been engaged by Stoll for an important part in "The Sign of Four."

Gertrude McCoy is going to France and Belgium for the exteriors of "A Royal Divorce" for Samuelson.

Linda Moore has gone to Germany to play for Dewhurst in "The Uninvited Guest" and "What the Butler Saw."

A. E. Coleby is back from Nice, where he has been filming the exteriors of "The Prodigal Son."

Cecil Morton York left for Germany last Saturday to play in "What the Butler Saw" and "The Uninvited Guest."

Annette Benson is playing in "The Uninvited Guest" and "What the Butler Saw" for Dewhurst Productions in Germany.

Fred Wright is walking to the Kinema Carnival at Stoke-on-Trent.

George A. Cooper is directing "Pearl for Pearl," a new one-reel Quality film.

D. P. Cooper has been in Nice photographing "The Prodigal Son" for Stoll.

Randal Terreaneau is photographing "Pearl for Pearl" for Quality.

Henry Victor is back from Nice, where he has been playing in the exteriors of "The Prodigal Son" for Stoll.

Richard Lindsay is in Germany playing for Dewhurst in "What the Butler Saw" and "The Uninvited Guest."

Valia left for Rome last Wednesday to play in the new George Clark picture, "The Starlit Garden."

Bromley Davenport has joined the George Clark company in Italy, where the exteriors of "The Starlit Garden" will be made.

PHOTOGRAPHIC EXHIBITION

A GREAT International Exhibition for Photography, Optiks and Kinematography will take place in Turin next spring, through the initiative of the Board of Trade and under the patronage of H.M. the King.

The seat of the show will be the Newspaper Palace situated in the splendid Valentino Park, a vast and elegant building which will be the ideal premises for the exhibitors.

The Exhibition in Turin will give first of all an opportunity to realise the great progress of photography, that most important branch of modern activity; and, because of the spirit of competition which it will call forth among the international competitors, it will also be a good spur to new researches and greater perfecting.

The photographic group—in which we specially take an interest—will be divided into seven classes, namely:—

1. Photography in general.
2. Didactic, journalistic, and eommercial propaganda projections.
3. Photography applied to industry.
4. Photography applied to science.
5. Photographic materials.
6. Retrospective show.
7. Photographic teaching, literature, and photographic journals.

Special Custom House and railway advantages will be allowed to exhibitors. The committee, directed by Sir Giuseppe Ratti, will undertake to obtain in the hotels in Turin the lowest rates of boarding during their stay.

The active President of the Exhibition is His Excellency the Hon. Teofilo Rossi, Minister of Industry and Commerce.

We invite the English photographers to begin preparing in order that our class may show at its best advantage at the Exhibition. For explanations apply to the General Committee, Turin, Via Oepdale, N.26.

Leal Douglas has gone to Germany to play for Dewhurst.

Reg. Bach is appearing in B. and C.'s "The Wonder Women of the World."

Fred Raynham is playing Abdullah Khan in the Stoll film "The Sign of Four."

Sinclair Hill is now completing "Open Country" for Stoll.

Isobel Elsom is appearing in the principal female role for Stoll in "The Sign of Four."

Frank Goldsmith is playing in "The Sign of Four" for Stoll.

Arthur Bell will be seen in the cast of the new Stoll film "The Sign of Four."

George Pearson will commence production on a new Welsh-Pearson film next week.

Maurice Elvey has returned from Nice, where he has been filming the exteriors of "The Sign of Four" for Stoll.

Malvina Longfellow has been working for B. and C. in "The Wonder Woman of the World."

Humberstone Wright is back from Nice, where he has been appearing in the exteriors of "The Sign of Four."

Charles Bennett is playing in the new B. and C. subject, "The Wonder Women of the World."

Cameron Carr has gone to Germany with Dewhurst, and is playing in "What the Butler Saw" and "The Uninvited Guest."

Arthur Kingston is photographing "The Wonder Women of the World," for B. and C.

Madge Stuart has gone to Germany with Dewhurst Productions in "What the Butler Saw" and "The Uninvited Guest."

Edwin Greenwood is now directing for B. and C. His latest is "The Wonder Women of the World."

Eille Norwood has been in Nice playing in the Sherlock Holmes subject, "The Sign of Four," for Stoll.

Fred Granville will commence work on a new film immediately after his trip to America.

Norman Page is taking the role of Jonathan Small in "The Sign of Four" for Stoll.

Catherine d'Esterre will again be seen as Holmes' housekeeper in "The Sign of Four" for Stoll.

Warwick Ward, who has devoted his time solely to screen work during the last two years, has, during that time, featured in over eighteen productions. During the last ten months he has played leading parts in six productions, which have involved a little travelling. Italy (visiting Rome, Naples, Sorrento). Egypt (visiting Cairo, Luxor, Alexandria, Gibraltar, and Marseilles). Two trips to Holland, and a few weeks in Cornwall, completed a somewhat busy year.

Every Film Artiste should sign and post the Form on Page Six.

OUR PARLIAMENT

MR. SPEAKER,—May I just tender my sincere thanks for the new courage and helpful advice your heartening little journal brings to all those engaged in the film world? I am only one of a great many, but I do not know what the weeks would be like without THE MOTION PICTURE STUDIO to advise and cheer us on. May I also add that your idea of organising film artistes within the A.A. is the only sensible, practical move yet made in a matter that is so sadly in need of a move of some sort, and I trust that it will soon materialise.—DOROTHY MOORE.

MR. SPEAKER,—No wonder that many readers of THE MOTION PICTURE STUDIO may have delighted themselves indulging in the perusal of such powerfully written articles as the one published last week from the pen of such an able and authoritatively enlightened writer as Tom Terriss.

In his lines so well accorded and thoughtfully weighted with common sense he leads us through those seven years he has so successfully spent in the studios, and impartially, intelligently, he complains of one of the drawbacks of the production side, *too many formulas*.

I, you, many of us, know it, and therefore must agree with him. Yes, there are too many formulas in the studios, and painful to realise many of them are quite useless, obstructive I should say, as there are also other inconveniences—on page ten another writer points some of them very ably. Favouritism I refer to. And that favouritism does not only rule as master on the capitalistic side, it intrigues and winds its way into the studio, in the agent's office, in the publicity offices, in the Press.

Tom Terriss states it plainly and truly, "There are not enough bold, creative spirits who will continually smash all rules and formulas." How can there be? In another article published some time ago I fully explained what in this case could be taken as a direct reply, *i.e.*, until the dealers are driven out, the temple of art will not be a temple.

How can there be enough bold, creative spirits when, if you, for instance, be a writer, or an embryo writer, and present a work to an editor, a work that may seem original, that may be topical, instructive, moral, artistic even. Well, there are formulas, too, in the editorial offices: polite letters, and your boldness, your creative spirit returns to you by post accompanied with a formula which means literally "not wanted." And the same applies to directors in certain cases when they embark in some expensive footing. Very much alike happens even to artistes on the floor if they happen to open their mind and suggest an improvement, they will even be suspected of zeal carried to extremes of prejudice.

So, if my voice, humble and unknown as it is, can re-echo Mr. Terriss' appeal, I enthusiastically second him to call for more independent writers—not waiters—and epic directors, who together could work untrammelled, and lead this our wonderful art to the heights of a modern Parnasus, and there leave written in golden letters the achievements of enlightened modern geniuses in the tablets where names like Alighieri, Homer, Virgil, Shakespeare, Montaigne, Michael Angelo, Praxiteles, Murillo, Velasquez, Goya, Beethoven, Leoncavallo, Puccini, and many others shine to posterity.—LAUGHS AND TEARS.

SCENARISTS' BUREAU

NOTE.—The scenarists apologise again for the delay in the criticism of the scenarios sent in, which were of a most interesting nature—far more so than had been expected. Where originality of plot was a special feature of the story, an effort has been made not to give the idea away, and this makes the criticisms read a little more vaguely in some cases than is quite desirable, but it is essential that good and original ideas should remain the property of their owners. So many scenarios were sent in that it was quite impossible to criticise them all adequately in the space put at our disposal, so further criticisms will appear next week.

SAMMY.—The Critics approach the criticism of this play with diffidence. Such intensely careful work has been put into it, and there is such truly artistic feeling in the story, that we feel there should be nothing but praise. However, it is one of the essential charms of Art that perfection is unattainable, and there are a few little things that suggest themselves in the reading of the story that might be worth the author's attention.

In the first place, the opening scenes of the story are too *scattered* to appeal to the average person. The homes and the types of people shown are obviously used in this way to further the artistic idea, but the mind of the public might not retain so many sudden transitions, and it is sometimes necessary to sacrifice something of the artistic idea to fit it in to the limits of "continuity." Continuity means, of course, the *carrying on* of the story. In your opening scenes it is not so much the story as the psychological idea that is carried on. As such, it could not easily be bettered, but what the scenario editor is generally on the look out for is first and foremost a *story*—not a finely artistic idea, however beautiful the thought and the feeling with which it is carried out.

It appears to the Critics that English is not the mother tongue of the author. From a careful study of the script they have come to the conclusion that the writer is probably of French nationality, and they would strongly urge him to submit future scripts to French firms in his own language. While the script is remarkable as a piece of work written in a foreign language, the English is not faultless, and it might not, in consequence, stand quite the same chance as it would if it was written in French and read by French people. This, too, would give less trouble to the writer, whose work deserves respect for the immense care and labour bestowed on it.

In technique it is obviously the work of an actor who knows his business, and of a thinker who has good and original ideas to put upon the screen. If this story has been submitted elsewhere and rejected, we can only offer it as our unanimous opinion that it is the language bar that has caused it, and we can only offer our hope that when offered in a different country it will meet with success.

LIBRA.—The Critics do not think this story would make a film as it stands. The loveless match and the heroine who sells herself for a rich husband is not a very new figure on the screen, and until the end, with the big punch of the burglary, there is little action in the plot. A play for the screen must be all action—not necessarily violent action such as your burglary scene, but action of some sort or another. A woman seated at a piano playing a nocturne dreamily is not really action from the screen point of view, though the Critics would not

wish for one moment to convey that they think there is nothing more in your story than that

Your episode of the hammering of your hero on the Stock Exchange we do not think could happen in the way you suggest. The Stock Exchange exacts safeguards from its members which would make it impossible. The literary quality of the writing makes your story very pleasant reading, and should the writer have any published stories likely to be suitable for the screen, he might submit them to a good film agent, such as the Society of Authors or the Scenarists' Bureau could recommend, and then he need not trouble over the complications that have robbed him of his collaborator. Film Companies frequently buy the rights of books or stories, and use their own scenarist to adapt them from the printed volume to the screen.

L. F. (East Sheen).—The first thing the Critics want to say about this story is that there are far too many interior scenes. Twenty studio scenes to be built up (and some of them would not be cheap) are far too many for a two-reel subject. The expense of this alone would probably prevent the play being read through if the scenario editor saw the list of them. It would make the film too costly to produce. Most two-reel plays are written with about four or five studio sets, some with none.

The sub-titles are very well written indeed—far the most professional part of the play, but they are also far too numerous. Thirty-eight screen messages in fourteen scenes is far too many. If the story needs as much written explanation as this it is unsuitable to the screen. If you can do without them cut them out. Stories of doubles are extremely difficult to make clear on the screen, and this one would be very difficult.

Your setting out of the scenario, though very much better than some that pass through our hands, is not quite up to standard. It is not at present, in the Scenarists' opinion, a saleable script, but there is no reason why later on, other scripts by the same writer should not be marketable.

D. M. (Leyton).—This story is quite good and suitable for the screen except in one particular. Most people know now that stage managers of important London theatres do not offer big parts to pretty little country girls with no stage experience. The stage is a hard life, and it would be a great deal easier for some people if things happened like that. If this story were altered in this one particular it would have a much better chance of being carefully read by a possible buyer. Unless it is either in scenario form or published, we do not think it stands a great chance of sale. You have only sent the synopsis. If by chance it is the synopsis of a novel, I should think it would probably film very well, but the unpublished story by the unknown writer often does not get the attention it deserves. We wish we could give you more encouragement as to markets, because there is something quite charming about your story, but this bureau is not going to be the slightest use to writers if merely pleasant things are said which are not honestly true.

EDITOR'S NOTE.—The services of two competent and well-established scenarists have been secured for the purpose of advising readers on all matters concerned with the literary side of film production. Readers are invited to take full advantage of the Bureau; for the services of which no charge whatever is made.

Every Film Artiste should sign and post the Form on Page Six.

STAGE AND SCREEN CRAFT

Does Stage Training Handicap a Screen Artiste?

THERE is a tendency in certain quarters to urge that film acting and stage acting are two entirely dissimilar arts, and the possession of stage-acting ability handicaps one in the studio, and *vice versa*. This is a subject of vast importance, and to afford our readers opportunity of exhaustively discussing the matter we have invited A. Harding Steerman (an accomplished artiste on both stages) to initiate the discussion. Mr. Steerman writes:—

Acting is acting; it is inborn and cannot be taught except so far as to technique.

Therefore I cannot accept the view that film-craft and stage-craft are so dissimilar that the expert in one is handicapped for the other; at any rate, as regards stage experts. There are many noteworthy instances to the contrary.

In the early days of British film acting the great majority of artistes were recruited from the stage. One need only recall the old London Film Company as an instance. Directors and actors were all recognised stage artistes, many of whom have since made names for themselves as film artistes.

In the course of years another school of actor has evolved. With experience and careful training they have developed into successful film actors, some few had appeared behind the footlights as amateurs, but the majority had probably never thought of acting—*these may be assumed to have acting inborn in them.* They have been lured from obscurity by the glamour of the screen, just in the same way as so many stage actors have been lured by the glamour of the footlights. But, where one may find 75 per cent. of stage actors who have proved themselves invaluable as film actors, is it possible to find 5 per cent. film actors of the newly-evolved school who could prove themselves invaluable in any kind of play upon the stage?

Beyond this, where is the dissimilarity when both appear on the screen? Each is as fine as the other; but I venture to say that, speaking generally, a director would prefer to have his cast entirely of stage artistes, because acting is acting. I go further, and say, entirely without prejudice, that the kinema industry would not have suffered in the smallest degree if the new school had never come into existence. But there they are, and in their line they are just as great as others, and, personally, I shall always hold out the hand of friendship to them.

The real fact is that acting—in the sense that it was known before film days—is a tradition, and probably 50 per cent. of the profession have associations with the stage from childhood. An Ellen Terry of the film world is as yet impossible; the nearest approach—allowing for difference

of age—is Fay Compton, equally great before the camera or behind the footlights. Both these incomparable artistes are steeped in the tradition of the stage, and both were practically born on it. There will be a tradition of the films some day, in the meantime let film-craft and stage-craft go hand in hand. Live and let live.

Other views on this matter have been secured from several other well-known stage-and-screen players.

EVA MOORE

“Both arts” (screen art and stage art) “demand the very *best* each artiste can give, both are pictures of life, and, to be true, pictures must be the natural portrayal of all emotions. Although the film does not make any call on the voice of the artiste, it makes a very definite call on the powers of concentration; greater, I think, than the stage, since the surroundings are less helpful to the artiste. I believe that the artiste who has learned his or her business by constantly playing on the stage must, of necessity, find the knowledge helpful in film work. The art of walking, moving, expression of features are part of our stage training, and all these require additional care in

film work. My personal experience of film work has been limited, but I have found the knowledge I have acquired in my stage work of many years a most valuable asset to me.—EVA MOORE.”

GLADYS COOPER

“I have had so very little film work, that it is rather difficult for me to give my views; but the greatest difficulty I find, is the way in which a film is produced. It differs so entirely from the production of a play. But, as I say, I have done very little film work and have only had the experience of English producers.—GLADYS COOPER.”

JULIAN ROYCE

“It is my opinion that stage experience is of material assistance to the film craft. I have most certainly found it so in my own case. Also the technique of the two are quite distinct.—JULIAN ROYCE.”

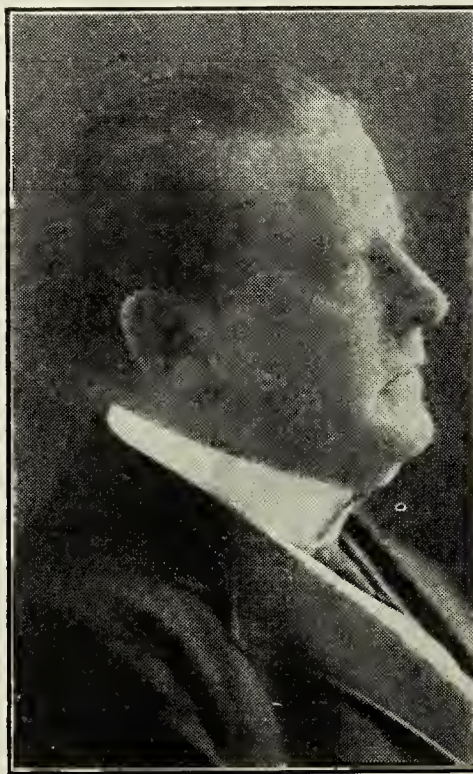
MABEL EVELYN

“I have had a fairly varied experience in both branches and I think that an artiste who has received a proper stage training and who films well has a fair chance of success on the screen; but one whose only experience has been on the screen must, of necessity, be at a disadvantage on the legitimate stage. Decent elocution is, I think, still necessary in the theatre—an actor has to hold his audience whether the story of the play is good or bad. This cannot be taught, it can only be acquired by actual experience. Many other attributes must be possessed for success in the theatre which are not so necessary in the studio. In my opinion the theatre actor may be suitable for screen work, but the film actor is not always suitable for the stage.—MABEL EVELYN.”

DOUGLAS MUNRO

“After over 20 years’ experience on the legitimate stage in parts ranging from clown in pantomime to Shakespeare, in my humble opinion such an experience is bound to be of immense help to one’s screen work. This opinion was shared by the late Geo. Loane Tucker, who, for his screen productions, always preferred artistes of known experience on the stage. Norman McKinnel, Henry Ainley, Albert Chevalier, Laurie Cowie and many others equally famous all starred in Tucker’s films. On the contrary, I do not think a screen training would be of any assistance to work on the stage proper.—DOUGLAS MUNRO.”

[EDITOR’S NOTE.—We shall be glad to give publicity to the views of other readers on this subject.]



ALLAN ATWOOD has been engaged by Stoll’s for an important part in one of the new Sherlock Holmes stories, “The Sign of Four.” Mr. Atwood is an actor of wide experiences, and has played in every theatre of importance in England and America. He devotes his entire time to the films and specialises in pompous parts. He is a son of the late W. Allan Atwood, M.D., who was made famous by the great Tieborne ease.

Every Film Artiste should sign and post the Form on Page Six.

CLUB CLATTER

by CLATTERBOX

Will members please make a note that the first Kinema Club Hockey Match is arranged for Sunday afternoon, December 17, versus Marble Hill Hockey Club, and will be played in Marble Hill, Twickenham. The present members of the team are:—

Rex Davis.
Major Foyle.
L. B. Lestocq.
H. Lisle Lucoque.
Frank Dane.
Eric Stacey.
Ian Beverley.
Gordon Hopkirk.
R. Beard.
R. Unwins.

Mr. Lestocq is still wanting further names in case any of the above should be away on location on December 17, and is still without a goalkeeper.

If there are any more playing members in the Club he will be glad to have their names as soon as possible, and also hopes that as many members as possible will turn up to give their support.

The ground is easily reached by District Railway to Richmond and 'bus 27 to the gates, or London and South Western from Waterloo to St. Margaret's.

The following report of the billiards and snooker finals has been sent in by G. A. Mooser, the marker at the Club. Evidently Mooser has a gift for concise and expressive reporting that is co-equal with his skill as a player and his highly appreciated capacities as marker. We hereby appoint him "Our Special Billiard Room Correspondent." He writes:—

The finals in the Club Snooker and Billiard Handicaps were played off on Friday, December 1. In the afternoon Richard Lindsay (scratch) opposed Somers Bellamy (received 17) for the best two out of three games; the scratch player having won the first two games outright. The first game went to Mr. Lindsay, the scores being 68—51, also the second, 69—67. This was a most exciting contest, both playing very good snooker. Somers Bellamy started the second game in excellent style and scored freely, but Mr. Lindsay hung on, and the score was called 67—47, in Mr. Bellamy's favour. It looked a good thing for the leader, but Mr. Lindsay, making some excellent strokes, promptly took the last five coloured balls in succession, winning a fine game by two points.

FINAL SCORE.

Mr. Lindsay (scratch) 69
Mr. Bellamy (received 17) ... 67

At night, before a very good attendance of members, Geoffrey Benstead (owes 250) crossed cues with George Ridgwell (received 130) in the final game of 400 up. Mr. Benstead was in brilliant form, and, dashing away at a great pace, gave Mr. Ridgwell no chance whatever in the first half of the game. He made successive breaks of 34, 22, 39, 37, 21, 19, 18, 12 (twice), 10 (twice), Mr. Benstead having worked off his "owe 250" in the short time of forty minutes, Mr. Ridgwell now got going and put on 13, 15 and 11. Mr. Benstead, however, was at it again, and put on 33, 25, 31 and 46. In the last effort Mr. Benstead made some

wonderful slow screw strokes. At this point the game was called 233 all.

Mr. Ridgwell now got a turn, and made breaks of 15, 14, 12, 10 and several smaller efforts, but he was very unlucky, just missing strokes by the merest shade, leaving the balls well placed each time for Mr. Benstead, who took full advantage, again making breaks of 21, 23, 24, 28, 31 and 33, two hands later running out with 25 unfinished, winning a grand game by 52 points.

FINAL SCORE.

Mr. Benstead (owe 250) ... 400
Mr. Ridgwell (received 130) ... 348
Time: 1 hour 50 minutes.

IN spite of opposition in the form of the Ypres Ball; the St. Andrew's Night dance at the Club was very successful. It could hardly be called a Scotch night, although every now and then a little Scotch was introduced. We had, for instance, a gentleman in kilts, who played the bagpipes exceedingly well. Highland Flings by various members—their attempts in this direction were not necessarily always successful. Donald Searle did his best to enter into the spirit of the evening. On his drum he had penned the word "Hoots!" and even tried to write "Hooch aye!" but this he was unable to spell. His make-up was somewhat out of place, consisting as it did of a turban and very dense set of whiskers. During the evening the band occasionally broke into Scotch music.

Last Saturday night's dance was well attended, and members were not at all anxious to leave the premises when dancing finished at midnight.

I hear that the Club is likely to open on Christmas Day, as many members would like to spend the evening there. Undoubtedly there would be quite a good attendance if this were done, but it seems rather hard on the staff, that on Christmas—of all days of the year—they should have to be working. Perhaps someone would arrange for members to take charge of the Club on that day and for the staff to be given a holiday. It would not be a difficult matter to fix up, and it would be quite a novelty for the members.

I have been wondering what has happened to the monthly house dinner. The first one was an enormous success. The place was packed out, and quite a good dinner was served at 3s. 6d. Let us hope that the dinners are not going to be dropped. Although it is too late to hold one this month, perhaps one can be arranged in January.

There will be no more special nights at the Club until Christmas. The Saturday dances will still continue, but it is felt that members cannot afford to spend money on special dinners and such like at this time of the year, when money has to be paid out all over the place.

It is hoped that members will do everything in their power to make the next Kinema Carnival a big success. Tickets will be on sale shortly, and it is expected that practically every member of the Club and their friends will have a ticket for the

IN TWO WEEKS TIME

the Second Xmas No. of the

MOTION PICTURE STUDIO

will be published and will be full of good articles, interviews, etc.

MANY WERE TOO LATE

last year and regretted that they did not have a Greeting Card printed. If you desire to take advantage of this unique advertising medium you must get in touch with this office at once.

'PHONE OR WRITE

93, Long Acre.

Gerrard 9870

evening. The Hotel Cecil is once again to be the *rendezvous*, and the big garage is to be decorated and suitably arranged for those who wish to sit a dance out. Everyone who was present at the previous Carnival will have already decided to be there on February 5, and to those who did not attend I can only warn them that the Carnival only happens once a year and is too good to be missed.

Sunday evening was a special "Polly Night," organised by the catering department. Everything went off exceedingly well, and quite an enjoyable evening was spent. After dinner there was dancing until a very late hour. The music was advertised as a special feature, but most members seem content with the club's own band, and it is hardly necessary to engage an outside one.

A second telephone line has now been installed in the club, which has necessitated the discontinuance of the number Regent 2131. Members should note that the new numbers are Regent 630 and 631.

The new billiard table has now been fitted up in the billiard-room, and is ready for use.

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

Every Film Artiste should sign and post the Form on Page Six.

CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

WHAT'S IN A NAME

STRANGE how much there really is in a name and the attraction a foreign name has for some people. A great violinist or singer cannot exist unless he has some Russian, Italian or Polish name, which the average Englishman cannot pronounce. Why is it that we never find people with names like John Smith among these people? In the musical world, for instance, we find men or women altering their names to something that sounds foreign in order to get work. Why should it be?

You have your cameramen earning £10 or £15 a week, or less, because their names are the well-known English ones, but the man with the Italian name and foreign accent can demand £30 every week and turn out the worst pictures.

Strange as it seems, many directors choose a cameraman because he has a name that promises much, and because he is a foreigner. They do not seem to think that English cameramen can possibly be of any use. They have no reason to suppose that these foreign gentlemen are better photographers than the English; in fact, some of the work turned out by foreigners in England has been really terrible. Still, the name seems to do it—it covers a multitude of sins—no man with a Polish, Russian or Italian name is out of work long, he can always find a director who will have him as a cameraman.

In ordinary times, when things are brisk, no one would object to this amazing fad of film directors; but at the present slack period it seems very unfair that many really fine photographers should be allowed to starve simply because they cannot look foreign or have not a foreign name.

Some people may say that it is all rubbish: that directors do not care whether a man is a foreigner or otherwise. Then why is it that we find so many foreign cameramen working in the English studios, who are absolute novices in camera work, while really experienced British photographers are without a job? No one objects to a man who can make good films working in an English studio, no matter what his name or nationality. It is the men who have never yet made a picture worth while that we complain of. Surely good English cameramen should be given work before a foreigner is taken on.

K.C.S. OFFICIAL NEWS

IT seems strange that one week the meeting should be well attended and the next week it should be practically empty, yet this is the sort of thing that is always happening at K.C.S. This is due to the fact that on certain weeks cameramen are very busy. Last week was a case in point. There were quite a number of things happening, and consequently the meeting was very poorly attended.

At last Friday's meeting Tracy Mathewson, chief cameraman of Kinograms, New York, was elected a member of the Society.

The forthcoming annual dinner was also discussed, and it was decided that a committee should get to work immediately on the preliminary arrangements. No trouble is to be spared this year in making this dinner the biggest success of them all. The dinner takes place on the first Friday evening in January next, and tickets will shortly be on sale. All those requiring tickets—and it is the duty of every cameraman to purchase one or two—should get in touch with the secretary and have tickets reserved for them.

Names were given to the secretary last week, and he was asked to communicate with certain members to ascertain whether they would be willing to join a committee which will make the arrangements for the dinner.

In the past the dinners have always been very successful, but someone always seemed to find something or other, no matter how small, to grumble about. Profiting by past experience, it is the Society's intention to see that this time there will be no opportunity to grumble.

The cameramen and the Kinema Club also came up for discussion. It was suggested that another attempt should be made to secure a room for weekly meetings. One member voiced the opinion that the Club was dead against cameramen, but it was pointed out by other members that this was not so. A great deal of discussion then took place on the subject, and it was eventually decided that the secretary of the K.C.S. should communicate with the Kinema Club to find out whether the Society could hold a general meeting at the Club, where a committee of Kinema Club members could discuss the whole matter with the cameramen.

So far we have not yet heard whether the K.C.S. secretary has applied to the club or if he has done so what steps the Kinema Club intends to take in the matter. The idea that the club is against cameramen, is quite wrong, and it is more than probable that it will agree to the proposal of the Society and that the meeting will be held there very shortly.

CAMERAMEN AT WORK

TWO Stoll cameramen have been filming in Nice during the past fortnight.

D. P. Cooper went over first to photograph the exteriors of "The Prodigal Son," and as he was getting his train home he met Jack Cox coming into the town with the Maurice Elvey company. Cox has been filming "The Sign of Four" over there, and is now back in England.

Arthur Kingston is back at the B. and C. studios filming a new series of pictures for that company under Edwin Greenwood's direction.

Tommy Scales, of the Pathé Gazette, has arrived home safely after his voyage on H.M.S. *Hood*.

In a recent issue of the *Stoll Editorial News*, Pearkes Withers says: "It is a curious thing, when you come to think of it, that the cameraman's opinion of a film production is practically never recorded. He plays a very important part indeed in the making or marring of a picture, and the producer relies upon him to a very great extent, but what he thinks of a story upon which he is actively engaged hardly ever finds its way into print. In these circumstances, I was very interested, the other day, to hear what Alfred Moise thinks of the Stoll screen version of Maurice Hewlett's novel, "Open Country." Sinclair Hill is producing the film, Mr. Moise is responsible for its photography. 'This picture,' he said, 'gives me more inspiration than any picture I have previously worked on in this country. It is full of beauty and heart appeal, and there is in it just that mysterious something that brings out the best work in producer, artistes, and cameramen. The artistes—and in particular Dorinea Shirley and Bertram Burleigh—are absolutely stimulating, and I believe that I am doing better and more artistic work than I have ever done since I came to England.'"

Hal Young is supervising the fitting and completion of the laboratory side of the new George Clark studio at Beaconsfield. He is therefore not going to Italy with the company. H. A. Rendall has been engaged to go to Italy to film "The Starlit Garden" for the company.

Edward L. Groc has returned to film work, and is now with "The Gems of Art" Film Company as cameraman. The company is to use the old George Clark studios at Ebury Street.

SCREEN VALUES.

"Quality Films"

Quality—Directed by George H. Cooper—Starring Sydney N. Folker, Joan MacLean, Madge Stuart, Donald Searle, and Hugh Miller—Photography by R. Terreaneau—Art Director, Sydney N. Folker.

THESE productions prove beyond all doubt that George A. Cooper is one of the best directors we have in England at the present time. They show what can be done in the way of production if only time and care are taken in the making. This series is the best English short series yet made, and there should be little difficulty in selling them to America.

Special mention must be given to the excellent settings, which, we believe, are the work of Sydney N. Folker.

The artistes have all been well cast and appear thoroughly at home in their various rôles.

Joan MacLean has an attractive screen personality. She makes an excellent leading lady and portrays her rôle in a very convincing manner.

Sydney Folker gives a notable performance as the husband. He is an ideal leading man for this type of film.

Donald Searle gives a clever performance as Ferdinand. It is a pity that he has not yet been given a better opportunity to display his undoubted ability for comedy work.

Madge Stuart gives one of her best screen performances in "The Letters." There is even an improvement on her usual good work.

Hugh Miller is well suited for the character he interprets—namely, that of the author. It gives him some fine opportunities, of which he makes full use.

The scenarios have been well written and are responsible for much of the success of these films. The continuity has been carefully preserved in each case.

In keeping with the high standard of everything else in these films Randal Terreaneau has turned out some excellent camera work. Some unusual trick photography has been introduced.

SUMMARY.

- DIRECTION: Superb.
- LEADS: Very fine.
- SUPPORTS: Exceedingly good.
- LITERARY: No faults to be found.
- LIGHTING: Cleverly arranged.
- INTERIORS: Exceptional.
- EXTERIORS: Suitable.
- PHOTOGRAPHY: Admirable.

"Shifting Sands"

Granville Productions—Directed by Fred Le Roy Granville—Starring Peggy Hyland, supported by Valia, Lewis Willoughby, Richard Attwood, Gibson Gowland, Douglas Webster and Tony Melford—Story by R. C. Wells—Scenario by Fred Le Roy Granville—Photography by Walter Blakeley and S. Balboni.

"SHIFTING SANDS" as an instance of the class of film which really has a somewhat thin story, but which fact is skillfully hidden by well-arranged action, clever direction and artistic acting. It is very finely directed, and Fred Granville has done everything in his power to overcome what might have been a handicap in the way of an unoriginal plot. And in this he has succeeded. We cannot help thinking what a terrible mess some directors would have made of this film.

The scenes in the desert are particularly noteworthy, and the shots of the crowds of horsemen are very well done.

This is a great improvement on the standard of films being turned out here.

(Continued at foot of next Column.)

AGENCY REFORM

by CHRISTABEL LOWNDES-YATES

MUCH has been written recently in the MOTION PICTURE STUDIO and elsewhere on the sins of agents to those artistes who are obliged to seek their services, but there is one point of view that I have never yet seen raised in any paper, and that is one of the first things that strikes the outside observer.

Though not a film artiste myself. I have on occasion to visit film agents' offices on business, and I have been struck by the callous treatment meted out to the men and women who are seeking work. I do not know how far other agents' offices conform to those I have visited, but in some of them the conditions seemed to me barbarous in the extreme.

In one room I remember vividly—a foggy day that was bitterly cold—windows were open, the fog entered, and there was no pretence at a fire or any other form of heat. In that room, colder probably and more uncomfortable than a prison, men and women who wanted work were told to wait till someone in authority could see them. I went to another room for my business interview, which was extremely comfortable and almost luxurious, and I shall never forget my feeling of shame, when I came out of it, at seeing those men and women still waiting for the chance of work, in a fireless, carpetless, chill, barnlike room, with insufficient chairs even for the number of people who were waiting. In one such room I entered about forty people were waiting, and there were three chairs provided.

On another occasion in which it was my fate to have to visit an agency, there was, so far as I can remember, only one small room to accommodate any artistes who might turn up. One lady there had an appointment with a director about some work, which she had come some distance to keep. Owing to an ill-tempered typist's refusal, she was denied admittance to the man she had come to see, and who was present in the office at the time. Presumably some friend of the typist's got the interview (and the work), and the director was told that the lady had not kept her appointment.

On another occasion I had to make my way through a mass of artistes who were waiting on the stairs. The street door was open below, and windows above, and a bitter draught blew up and down. Anything more calculated to produce illness or

depression could hardly be imagined, and some of the artistes, judging by their conversation, had been there a long time. What purpose can possibly be served by such methods? To one who was well-fed and warmly clothed, it was a trying experience to force one's way through that crowd, but to submit artistes, who were "resting" between engagements, to such treatment, seemed appalling. Surely there must be some public body, if not the Ministry of Health, who is responsible for the inspection of agents' waiting-rooms.

Some years ago, during the war, it was my lot to enter a waiting-room where ex-soldiers were seeking work. The room was warm, there were chairs and tables and newspapers about, and the men were sitting comfortably and chatting to their neighbours. Nothing was luxurious (except the warmth) and, of course, one must not expect luxury, but it is a far cry from even comfort to the bare, miserable, empty boxes, which some agents dignify by the name of waiting-rooms.

In the fight for better conditions for the artiste, one of the strongest planks in the platform should be this question of the treatment of the artiste in the offices. Agents show the world their contempt for the artistes when they treat them like this. Waiting for long periods in these miserable conditions is apt to unduly raise the importance of the agent's position and depreciate the artistes. When the interview with the agent does materialise, a chilled and depressed actor is not at his best to give a satisfactory impression of either his appearance or his art.

In any radical changes that take place in the relation of artiste and agent, for goodness' sake let them begin at the beginning—that is from the moment the artiste sets foot in the agent's office. If the agent is taught to respect the artiste's position from the beginning in outside things he is not likely to take advantage of him in business matters. Big things take big handling, but the winter is coming on, and this is a little matter which cannot afford to wait. For the health of our artistes is, after all, their greatest asset. Let, therefore, the agents make their waiting-rooms places fit for human beings to wait in, and not wind-swept, arctic deserts where the only thing one can admire is the patience and the pluck of the artistes called upon to face such conditions.

At times the picture drags, and it might be improved by a little judicious cutting.

Peggy Hyland acts well and is convincing as Barbara. Despite her long absence from the British screen, her acting has in no way deteriorated.

A good performance also comes from Lewis Willoughby, who is seen as the husband. Willoughby is an actor of merit.

Valia has a rôle for which she is well suited—that of Lindsay's French wife. She gives one of the finest performances in the film.

Gibson Gowland gives a very fine display. He is remarkably natural, and acts in a faultless manner.

Richard Attwood is a great success in the rôle of Pierre Moreau. He makes a fine, attractive villain, and his polished performance is stamped with individuality.

Tony Melford is a clever child actor who, despite his youth, seems to be able to act.

Douglas Webster gives quite a good portrayal of Leroy Lindsay.

The story has been adapted to the screen and scenarised quite well. The continuity is fairly smooth.

Walter Blakeley and S. Balboni have secured some fine photographic effects. The wonderful sunset pictures got rounds of applause at the Trade show.

SUMMARY.

- DIRECTION: Excellent.
- LEADS: Cleverly acted.
- SUPPORTS: Very fine.
- LITERARY: Story weak, continuity and scenario good.
- LIGHTING: Good.
- INTERIORS: Magnificent and well staged.
- EXTERIORS: Beautiful.
- PHOTOGRAPHY: Very good.

THESE ARE HARD LINES

BUT there are harder lines even than these that surround this page. The lines of many a film worker have not fallen in pleasant places. And to-day they are in desperate straits. This fact alone is enough to prompt those who are sympathetic—and practical in their sympathy—to do all that is possible to meet the needs of the hour. That is one of the reasons that prompted us to reduce the price of the studio worker's own professional journal.

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The MOTION PICTURE Studio

Vol. 2.—No. 80.

Saturday, December 16, 1922.

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Dec. 16, 1922

Unchanging Art.

SLOWLY but none the less surely, the film is being recognised as a form of art. There are still, of course, those who refuse to concede this point; who argue that, after all is said and done, film entertainment is merely the old showman game and in the same category as circuses and the old "tuppenny gaff." But those who so think are being more hopelessly outnumbered every day. For Art is immutable—unaltered and unalterable in essence—only the instrument of art and its mechanical developments change. To mark the film down as being non-art simply because it is different in technique to the stage and the engraving can only be the attitude of the folk who believe that musical art stopped at the harpsichord. The piano and the saxophone are as capable of reflecting the same art that was reflected by the harpsichord as the film is able to express the same art that is reflected by the stage. It is merely a question of instrument and form of expression.

Film Reconstruction.

WE are not denying that in the past the Art of the film has been prostituted and persecuted. Men without enough artistic feeling to put the skin on a sausage have, with clumsy fingers, gripped the fragile, delicate, sensitive thing called Film Art, and it has been crunched and crumbled in the brainless grip. If films are to attain their right position in the scheme of art, they must be saved from the clowning fools and the foolish clowns; and the artistry of the dramatist, the colouring of the painter, the skill of the photographic artist and the soul of the histrionic artiste must be mobilised in a corporation of intellectual interest that will perceive the commerce in Art rather than the art of commerce.

The Big Day.

IN the future, we hold, there is going to be a serious attempt to free the film from its bad traditions and its mad exploiters. The stage has nothing to fear from the film because both has its distinctive appeal. But the Big Day for the latter is when the men who have helped make the former the power it is, will lend their endeavours to the film. The great playwrights and dramatists must give to the New Art the benefit of their experience and tested technique; the symphony composers must hang their scores on the scenario; the same art that the scenic

painter has applied to the stage must be applied to pictorial composition in photographic values. When the great brains and greater souls of the best artists of our day are thus devoted to the New Art, the film will have achieved the same true greatness of which the stage now has the monopoly.

Fundamentals of Drama.

"TELL me a story," should be the basic principle on which the dramatic art is constructed. We are not to be numbered among those who profess to believe that the stage, the screen and the novel should propagate doctrines. The stage, the screen and the story should,

It is in the clothing of the drama that the stage differs from the novel and the screen from both; but it is exactly that difference that constitutes the respective values of each. And our pride is in the fact that millions of people have had their imagination stirred and captivated by screen drama who have sat stonily stolid through two decades of stage plays and novels.

Our Wonderful Club.

IN a few days time the Kinema Club will celebrate its first birthday. There will be general rejoicings and, we hope, revelry. There will, no doubt, be attempts to make out a social balance sheet of the successes of the past year, but we feel that no one will ever be able accurately to appraise the true value of the Club to the profession as a whole. What we should very much like to do would be to get each individual member to record his and her actual feelings and emotions day by day during the past year. What a record of hope renewed, fears dispelled, spirits cheered, ambitions revived, determination re-strengthened! We feel that the moral effect of the Club has far outweighed even the very pronounced tangible benefits. During the year there have been the usual crises associated with any new venture of that description. But, thanks to the wonderful spirit exhibited by all the members and inspired by that Big Man—George Ridgwell—the Club has weathered every little gale and is now in safe harbour. If we may be allowed to strike a personal note—generated by reason of the reminiscent mood that the birthday occasions—we would say, in looking back on those very strenuous days a year ago, that we do not begrudge any of the strength expended and service given. The Club with its year of service is sufficient reward for all the long days (and half-nights!) of work and worry. The weary round of committee meetings, night after night, in this office; the pile of correspondence rendered necessary; the organisation of meetings; the one-million-and-one incidental duties that had to be performed, the undertaking of work wholly alien to us, was all done in those days with a faith in the future of an Ideal—an unformed, intangible Club yet to be created—that has since been realised. That fine band of workers who shared the long hours in those days stand with us, we are sure, and view with grateful pride the One-Year-Old Club. *Vive la Club.*

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first of all, *entertain*. As an indirect consequence they may "point a moral" but only in so far as it "adorns a tale." The story comes first, last and all the time. That is why we have such sublime belief in the power and the future of the film—*it can tell a story*. And the story it must tell must be in accord with the true principles of Art; that is: *the story must ring true to human experience*. Art is to picture emotion; and emotion cannot be divorced from some phase of human experience. In this respect then, the stage and the screen and the novel are alike Art—they depict the emotion derived from actual human experience. But it is in the *manner* of depicting this that they differ and therefore have their distinctive appeals.

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WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

“THE most useful column, to my mind, and one which I would like to see extended to embrace all artistes, is 'Who's Where.' Names in alphabetical order, with correct addresses, are very useful.”
CHALLIS N. SANDERSON.

“I PERSONALLY would like to see more artistes using your space under the heading of 'Who's Where.'”
H. B. PARKINSON.

“THE column which is of most service to us, and which I think could be further developed, is 'Who's Where.'”
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High Lights

Intimate Studio Gossip

I am very pleased to hear of Bert Wynne's success—pleased, I might add, but not surprised. It will be remembered that his "Call of the East" received a flattering reception at the Trade show, and now I learn that the U.K. rights of this Bert Wynne production have been sold to Curry's Exclusives, of Manchester, and the U.S.A. rights have been disposed of to a powerful organisation in New York.

With reference to the opening of the Kinema Club on Christmas Day, A. Harding Steerman informs me that it has been unanimously decided by the House Committee to close the Club in order that the staff may have the opportunity of spending Christmas Day with their relatives and friends. It is a fact, however, that some of the members are holding a little party on the premises, which will, of course, be open to any member who cares to make use of the Club on this day, although no member of the staff will be present.

Two minor corrections: In the last issue the name of Richard Atwood (who played so excellently in Granville's "Shifting Sands"), was spelt "Attwood"; and Charles Barrett, who has been playing Napoleon in "The Wonder Woman of the World," was described as Charles Bennett. Apologies to both!

Edmund Goulding, the most highly paid scenarist in America, who is a Londoner by birth, was met at Southampton on Sunday on arrival per the *Aquitania*, by the Mayor, who afterwards gave an official reception in the South-Western Hotel, at which the leading lights of the kinema world and others were present. During the course of a cordial address the Mayor said he was very proud to receive a lad—if he might apologise for using that term—who had achieved such brilliant success in America and hoped in the future his talents would be devoted to his own country. He regretted that we were "so slow" in this country in recognising genius in our own people. Goulding is here on a holiday to see relatives, and goes back to direct one of his own stories for Famous-Lasky in America in January. His adaptation of Marion Crawford's "The White Sister" is

now being filmed in Italy with Lilian Gish, who is shortly visiting England herself. Goulding's book, "Fury," which created a sensation in America, is being published in this country immediately. Goulding's most famous film stories produced this year are "Fascination" and "Peacock Alley." (See photo on page 9.)

Ivor Novello, the famous young composer and screen star, who has just finished filming in Venice in "The Man Without Desire," under the direction of Adrian Brunel, has signed a three years' contract with D. W. Griffith to play juvenile lead in seven super films, and left for New York last Wednesday. Ivor Novello is the

ENJOY YOUR XMAS

By Reading and Advertising in our Next Issue.

first Englishman chosen by Griffith for juvenile lead, and will do two super films a year, with about three months' vacation between each, which he will spend in England. This represents the first important Anglo-American exchange of film stars. Mae Marsh came to England a little while ago, and will return to America shortly to play opposite Ivor Novello.

And now I have just received news of another American contract—Gibson Gowland has just received an offer by cable from Goldwyn in Los Angeles to play the lead in "The League," which is from the novel of the same name, and which Eric von Stroheim, of "Foolish Wives" fame, will direct.

One of the attractions at the recently held fair at the Hotel Cecil was the tent where Bertram Burleigh was in attendance. For the small sum of a shilling it was possible to be hypnotised here, and in addition to knowing that it was helping a good cause, you enjoyed the novel experience of going into a hypnotic sleep. Burleigh made quite a lot of money for the hospitals by giving a number of performances daily.

When J. Stuart Blackton made "The Glorious Adventure," he started afresh the craze for making historical

films. Since then we have had "The Gipsy Cavalier," "Elizbeth, the Virgin Queen," the B. and C. Historical Dramas, "Byron," "Rob Roy," and now we are shortly to have "Bonnie Prince Charlie," "A Royal Divorce," and "Nell Gwynne." "Bonnie Prince Charlie" is to be made by Gaumont early next year, Samuelson is already directing "A Royal Divorce," while George Pearson commences work shortly on "Nell Gwynne," in which Betty Balfour will be featured, and which will be written by Alicia Ramsey. One more historical subject only remains to be mentioned, and that is "Mary, Queen of Scots," which Denison Clift is to make.

Had a brief note from Cecil Morton York, who is playing for George Dewhurst in Germany. He says he expects to be back for Christmas.

Next week will see our "1922 Christmas Number"—full of good things. And if you are wise you'll advertise in it. *Do it now.*

With wonderful enthusiasm Victor McLaglen and Fred Wright were welcomed on Saturday night last by the picturegoers of Birmingham. After having travelled on foot all the way from London, they reached Acocks Green on Saturday afternoon last at 4 p.m. They were met by well-known representatives of the kinema trade, and later visited a number of picture theatres in the town. They are both wonderfully fit and have been favoured with fine weather during the whole of their journey.

Last Tuesday they entered Stoke-on-Trent a day ahead of scheduled time, where they were welcomed by members of the C.E.A., who are visiting Stoke for a conference. McLaglen declares that he has never spent a more delightful or enjoyable holiday, and although Fred Wright has become a little footsore at times, his spirits have never flagged. Both stars attended the Kinema Carnival which was held at Stoke last Wednesday after which they returned by train to London.

Megaphone

ESSENTIALS OF SUCCESS

by ROY CALVERT

ENGLAND is now facing a great crisis in the film-producing world, and it is a question of "To be" or "Not to be" a great film-producing nation. Are we going to allow the trade to slip through our fingers or not? It is a question to which the answer lies mainly outside the Industry, a question to be answered by those who take a financial interest in pictures.

Let us analyse the position of the Industry in this country, and try and find an answer to all our present troubles. Consider the position now and the position a few years ago, are we going up or down the ladder of success? The ladder that stands on hard rocky bottom of failure, and towers into the heights of a prosperous and wealthy Industry. We seem to be standing still. I do not mean our pictures are not better pictures than we produced a few years ago—as we gain experience our pictures are bound to rise in their merits as plays. What I do mean is that the general welfare of the Industry has not risen. It is standing still. Why? Because we have not got the *one thing* to give it that extra little shove that is needed, we have not got the public support and the money we need.

Other countries have realised the money to be made out of the Kinema, they have seen the possibilities, and are now passing us on the ladder to success. A few years ago this country held the second position among the producing nations of the world. Now France, Italy, Sweden, and especially Germany, are passing us.

Germany Passing Us!—Germany, a country that has built out of a few ashes, a great industry. Why cannot we compete against these countries? Because they have the support we lack, *MONEY*. The public of these nations has seen the wealth and power that lie behind the Kinema.

What are the ways a country becomes famous for its films—comes into the world's spotlight? It gets there by hard work, by perseverance, by working mutually together—everyone helping everyone else, and last of all, it often makes a name by making a super-picture. Consider these four statements:—

Hard Work.—Do we work hard? I think so, perhaps not as hard as we might.

Perseverance.—Do we lack it. Some do. But on the whole we all go on trying.

Working Mutually Together.—Do we work mutually together? No, I do not think we do. We often work at the expense of others, pushing them down so that we may climb. We work not for the common good, but for ourselves alone. If the majority of us tried to help each other, and worked for the good of everybody and furthered the interests of the Industry—instead of thinking of self only—we should be a much happier and more prosperous Industry. If every artiste engaged on a film thought more of "How can I help to make this film a great success," instead of "How much can I get out of this," we should gain a lot. Thank God there are as many hard and conscientious workers as there are people of the type I have just mentioned.

Super-Pictures.—Why do not we make more of them? Because we have not got the Money. Super-pictures are not made by money alone, but it needs money to buy the brains, to engage the best artistes, to equip them with everything they want, and to be able to spare no expense so that the picture may be good.

Super-pictures are needed now, America has recognised this, and is now turning

out fewer but better pictures. We must do the same, not because America is doing so, but because it is common sense to do so. Wherever you go you hear people asking to see *good* British pictures. I do not say that the ordinary British £5,000 or £10,000 five-reeler is not good, it can be excellent, and might do very well if the company that made it could afford to exploit it well. But the general feeling is that people want something of a super-attraction now, and, if it is British, all the better. We cannot supply this demand. Why? Because the *MONEY* is not forthcoming to make these pictures.

There is unemployment among the artistes in this country, there is unemployment in other countries, but nothing like it is here. There are producing concerns closed down. There are producing firms ready to start. But neither can the old firms open up nor the new firms start because the money is not there. And all the while the artistes go on starving.

Money. Money. Money. That is the answer to everything. Can no attempt be made to find this elusive stuff—money? Let us find out where the money is. The big capitalists have it, and they are occasionally interested in films, but the bulk of the money that might be got for the film-production is still unexploited. Where is it? The small holders have it. There are many small holders all over England who would like to put money into pictures. There are many people who read the "Fan" papers, who would like to put money into pictures. There are many exhibitors and other men who would like to put £500 or £1,000, but they do not know how to do it. They do not know where to trust their money and where not to. The money these small holders could shower upon the Industry would surpass the wildest dreams of any film company's idea of capital.

The film Industry is at a standstill for the want of money. Its workers starve for want of employment, and yet no steps are taken to get this great wealth that is waiting.

Some committee should be formed to inquire into this. To decide how this money can be got, and once got, more important still, how it is to be used. Perhaps this journal or its readers can offer some suggestions which somebody will have the courage to take up. For money is waiting for the getting, and films are waiting for the money.

Film production is not a hobby for amateurs. It is one of the most complicated of all the arts. It is overcrowded with screen-struck amateurs, and the unwise action of the Schenks in organising a film-star competition for amateurs shows that America is no whit wiser than ourselves.

If our artistes are to be employed we have got to get the money to employ them, and money can only be got by regaining the confidence of the public—the confidence that we have been robbed of by the actions of the sharks. The Kinema Club, in accepting only bona-fide members of the Trade, showed that the need was recognised of taking some means of securing themselves against bogus film people of all sorts and against those who are content to boast but cannot show any good work done. To the doors of such people must be laid the direct blame for the hard times through which the Trade is passing, and the actual and unmerited sufferings of some of our most competent artistes.

SHARKS!

by CHRISTABEL LOWNDES-YATES

One of the greatest difficulties with which the film Trade has to contend at present is that the activities of a small number of rascals in the business are apt to prejudice both the serious investor and the general public against the pictures.

QUITE recently a man came down to a village in the country and told a few likely people about a little private company he was floating for the production of a good type of film play. He sketched out quite a sound business proposition, gave the name and address of the studios he had "secured," and mentioned several people well known to the Trade who were co-operating with him, and even the name of the solicitor of the company. His references—though not investigated—appeared excellent, and adroit "stage-management" of the whole business secured money being invested in his "company." That was about as far as the whole thing went. When he was arrested and sent to prison it was found during the trial that it was by no means the first experiment of the kind he had made.

That is no isolated instance. Two further cases of the same kind reached me within a few months. In the one case the company proposed to produce six full-length super-films, and entered into negotiations with various well-known people to carry out their work. The best studios available were to be leased, and the services of first-class people utilised in the casting and production, and big salaries were offered for their work. All went merrily for a little, and then somebody discovered that the company was not registered, and it appeared that this was because the whole assets of the promoters amounted to less than twelve pounds—the cost of registration! Yet this did not prevent the company from entering into negotiations for literally thousands of pounds.

The second prospectus was sent me through the post, and was more amateur still. This company was to run entertainments and to produce its own films, and the capital required to finance its undertaking was somewhere about three hundred pounds. The promoters stated that most of the money had been subscribed!

Amazing as it may seem, there are people among the general public who consider such companies typical of film finance. Men and women who have lost a few pounds through such schemes are afraid to touch other well-established film companies, and real harm is dealt to the Trade. I believe the banks, too, are influenced by the practices of these people.

The suggested organisation of a Film Artistes' Section of the Actors' Association might be able in time to do something to deal with this evil in the same way that the Actors' Association itself has put a stop to the nefarious practices of bogus theatrical managers, by insisting on reasonable safeguards.

It might even be able to deal with another side of the Industry—the disastrous practice that has arisen of taking men for important posts in film production on their own bare statements of their capabilities, without any other guarantee than their own word that they are efficient to do the work they seek.

If such an organisation were in being it would be impossible (as has happened on several occasions recently) for a man without experience to pose as a film producer and get a highly paid post over the heads of competent men, and after having taken the picture lose money for the firm because the work was the work of an incapable amateur.

(Continued at foot of second column.)

GETTING INTO U.S.A.

COLONEL A. C. BROMHEAD, the head of Gannont, has just returned from America, where he has been investigating the possibilities for British films. The *Bioscope* says:—

"To Col. Bromhead's credit it has to be recorded that whilst displaying that business acumen that has made him such a power in the domain of filmdom by jealously guarding the interests of his firm by refraining from making any announcement of his accomplishments across the pond until the time is ripe for their disclosure, he betrays none of that oyster-like closeness in regard to points likely to benefit the British film producing end of the business that is so often apparent in those who make the Trans-Atlantic journey in search of information, and we are consequently able to-day to give the Trade the benefit of his impressions.

Asked as to what opinion he had formed of the business conditions prevailing in the States, Col. Bromhead emphatically declared that they were practically a repetition of present conditions at home.

"After the summer slump," said Col. Bromhead, "the American trade relied upon big business in the autumn, but their anticipations have not materialised. Exhibitors are not doing so well as they ought to be, and producers are finding it increasingly difficult to gauge the public taste. Nothing but a big picture will draw big business, and even this is not always the case.

"American program pictures are dead in the country of their origin. American producers freely admitted that it was impossible to forecast within miles the probable success of a picture, even if built up on a good story, played with a known cast and regardless of expense."

Questioned as to the adherence of the American public to pictures as a form of entertainment, Col. Bromhead remarked: "The picture habit over there is now failing, and people who used to be regular kinegoers now only go when they are certain of a really first-class entertainment. They still have a predilection for certain players, and the presence of these favourites is far greater a factor towards success than even the story. At the same time, even the most popular stars cannot get a picture over that is poor in entertainment value, in which direction public demands are severe."

The *Bioscope* asked Col. Bromhead regarding the opening for British pictures in the States. His answer was as sincere as outspoken.

"The opening for British pictures of the right kind," he said, "is more clearly indicated than ever, but they are, of course, subject to the same demands as are made on the American productions. No British picture can hope to achieve success unless its producer has previously studied the American requirements on the spot, and then built his subject up on the lines of what the public over there want."

Paying a tribute to the cordial reception accorded him during his stay in America, Col. Bromhead said he was sure that a similar reception was awaiting British pictures if they represented the right stuff.

"American distribution organisations are run by keen and broadminded business men,

(Continued on page 8.)

Where they are and— —what they are doing

Joan Morgan appeared in the pageant at the Ypres Ball.

Muriel Violette has been playing for Stoll in "The Sign of Four."

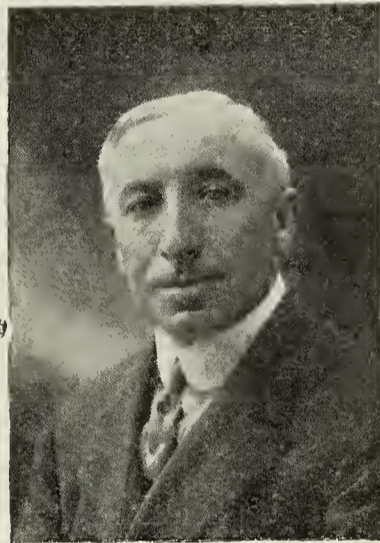
Bertie White has been playing for Hollandia in "The Hypocrites."

Malcolm Tod is still down at Torquay, but expects to return next week.

Margaret Yarde is playing for B. and C. in "Wonder Women of the World."

Gordon Hopkirk has been playing for B. and C. in "Wonder Women of the World."

Gray Murray has been playing in "Wonder Women of the World," for B. and C.



ARTHUR WALCOTT.

Arthur Walcott has gone to Germany with Dewhurst Productions, and is to play in "What the Butler Saw" and "The Uninvited Guest."

Phyllis Lytton has been cast for the part of Miss Salmon in "This Freedom," for Ideal.

Joyce Templeton has been engaged to play the part of Little Madge in "The Windmill Man," at the Victoria Palace.

Ruhama Cotton has been appearing as the maid to Empress Josephine in "A Royal Divorce," for Samuelson.

Bertran Terry is playing an important part in the production that is now being made by Cecil M. Hepworth, at the Walton Studios.

Fred Raines has been appearing in the new Hepworth film in an important rôle, and also in a sketch at the Kennington Theatre.

Fred Raines has been specially engaged to play the leading rôle as Sir Richard Tressider and Mr. Mayard, a dual rôle, in "The Lady Trainer," for Walter West.

Edwin J. Collins is directing "Gems of Literature," for B. and C.

George Pearson is to direct "Nell Gwynne" for Welsh-Pearson.

Edith Bishop has now finished work with Stoll in "The Prodigal Son."

J. Stuart Blackton is cutting and editing "Elizabeth, the Virgin Queen."

Phil Ross is going to Milan to photograph a new film for Richard Garrick.

William Lugg is to appear in "The Mistletoe Bough," for B. and C.

Alicia Ramsey is to write the scenario of "Nell Gwynne," for Welsh-Pearson.

Edwin Greenwood is directing "Wonder Women of the World," for B. and C.

Arthur Kingston is filming "Wonder Women of the World," for B. and C.

M. Gray Murray has been engaged to play in "The Taming of the Shrew," for B. and C.

Betty Balfour is to appear as Nell Gwynne in the new Welsh-Pearson film of that name.

Gertrude Sterroll has been appearing as Mrs. Wilmore in "The Hypocrites," for Hollandia.

Fred Raines has been appearing as the solicitor in "The Mist in the Valley," for Hepworth.

Gray Murray, who is now playing for B. and C., is one of the members of the old B. and C. stock company.

Elliott Stannard is writing the scenarios of "Gems of Literature," and "Wonder Women of the World," for B. and C.

Eric Albury has been playing at the Strand Theatre, and leaves for South Africa on December 22, for African Theatres.

A. Harding Steerman has been engaged by George Pearson to play the Musician in his next Welsh-Pearson production.

Fred Raines has been engaged by Walter West for the leading character part in his next production—this will be a big dual rôle.

Gladys and Sybil Wheeler-Field, the eighteen-year-old twins, have been appearing in Sinclair Hill's new Stoll production, "Open Country."

Albert E. Raynor, having concluded his engagement with Denison Clift in the Ideal film, "This Freedom," is to play Lord Stranmore in "Shares," at the Kingsway, on December 17.

THE SCENARISTS' BUREAU

LEE DOUGLAS (Thanet).—This is a delightful story that seems to the Critics well and carefully put together. The characterisation is clear and the people behave like real human beings, but—and it is a “but” that must be taken into account—the war is over. People's minds do not want to be pulled back to that time, and though your story reads like a bit of real life, I do not think a director would consider it on that account. The war plays such a vital part in the evolution of the characters that we cannot simply suggest your altering it so that the war scenes come out. The scenario, though not quite in the proper form, is clear and excellently done within its own limits, and you appear to have a real gift for grasping the essentials of Screen work. It should be worth your while to study film technique so that you could give future stories a more worthy setting. Have you anything else you could submit to this Bureau?

The pages of your script are not put in their proper order. This is a curious mistake in a MS. which shows the immense care and labour spent on it that yours does. There are only 47 scenes in your play. In the hands of an experienced scenarist there would be far more than this. As it stands it would only make a very short film play, but you have included many scenes in one, which should really be separate shots.

SAILOR (Richmond).—This is one of the most amazing documents that has ever come into the hands of the Critics. The story is an excellent one for the screen, provided that a director would not object to the foreign scenery. It is written, in the first place, by an author who evidently knows the sea well. It is full of action and adventure, but it has been written up in scenario form by someone who, the author states, received a large sum down for the work, and produced from a first-class story one of the most unsaleable films imaginable. There are, to begin with, only 101 scenes in what is alleged to be a five-reel play. As there are hardly any sub-scenes and many of the main scenes are flash views or very short shots, the Critics do not think it would make more than a two-, or possibly a very short three-reel subject, as it stands. For these 101 scenes the “scenarist” requires no fewer than 25 studio scenes! Fourteen of these scenes are only used once each, and some of them would be very expensive to build up. There is no introduction of the characters by name. It is presumably to be a guessing match on the part of the audience as to who the unnamed characters are. Many of the sub-titles written by this “expert” are over 40 words in length, and one at least is close on 70 words in length. Authors should be warned against people who pose as experts and get paid in advance for a short adaptation of this description, which, as it stands, in spite of the excellent story, is quite unsaleable.

CHEMACK (Harlesden).—You have got hold of a good idea for a story, but you have not worked it out very successfully. You want to think more in action and have less “talk,” for film play writing. In one of your scenes I counted 15 sub-titles. In writing your next scenario try to eliminate

nearly all the talk and explain the whole thing by what your characters do in action. Your synopsis would be a great deal easier to read if the lines were not typed so close together, and your script would not be easy for a director to hold while working. Most directors like a smaller kind of paper. We only know two who care for such a large MS. as this. You have not got hold of quite the right form in which to write your screen plays, but you have got quite a good idea for a film play, and there is no reason why, if you study the technique of film-writing carefully, you should not produce a good play, but you have got to master the technique first.

W. POTTS (Southampton).—This is not a bad little story if it was worked out differently, but, of course, the setting-out is not correct, apart from the fact that it is not typed. It would be as well to omit the first scenes entirely. It is not advisable to show the heroine as a little child loving her dolls, and then jump twenty years to show the same girl seeking happiness in marriage where she is longing for little ones to take the place of the dolls she used to adore. I would advise that the story began by showing the heroine's great love for little children instead. In later scenes where she is married, and her blind husband overhears an unwanted admirer making love to her, instead of the man running away when the husband shows himself it would give a chance here for a good “situation” for a quarrel to take place between the two men and the watching servant to rush forward and defend his blind master. The excitement and shock would have the desired effect, and the husband finding that the wife is true to him brings the happiness desired. The title of the play is unfortunate—it suggests *monkeys* rather than arousing the train of thought desired!

“THE BIGAMIST” An Explanation

We have received the following letter from Henry I. Sydney and Co., solicitors, of Lower Kennington Lane:—

“Our client, Mr. Henry Harris, of 119, Clapham Road, S.W., has consulted us with reference to announcements that have appeared in your journal suggesting that a certain Mr. Bert Ford was the person who photographed the film of ‘The Bigamist’ for Messrs. Clark Productions, Ltd.

“Our client is quite prepared to accept your assurance that you published these statements in good faith believing them to be true, but naturally their publication has done considerable harm to our client, who is the only person entitled to describe himself as the photographer of ‘The Bigamist.’ On our client's instructions we communicated with Mr. Ford, and have now received from his solicitors an assurance that he has withdrawn the advertisement containing these statements, but the injury having already been done to our client, we must ask you to publish this letter in order to correct the erroneous impression already conveyed.”

The above is printed by request, but we point out that a contradiction of the original statement of which Mr. Harris complains was published several weeks ago.

GETTING INTO U.S.A.

(Continued from page 7.)

ready to utilise any good film, British or otherwise, with which they can make money,” he added.

“But,” he continued, “they will not touch doubtful propositions. There is nothing strange in that attitude, however, for it is common to British renters as well. Prejudice only exists, as it must do, in regard to poor pictures of any origin, including American.”

“It is true,” went on the subject of our interview, “that America has not yet forgotten its unfortunate experience with some previous British pictures. British producers offering films there to-day must take with them such wares as will overcome the lamentable impression created by some deplorable pictures of the past.”

Col. Bromhead would not deny the report that he had effected certain important affiliations which would ensure circulation for “British Screencraft” and “Westminster Films” (Gaumont British productions) throughout the United States. His only observation on the subject was that the time was not yet ripe to make an announcement of the degree of importance anticipated. Moreover, his immediate attention is being devoted to working out the details of the Gaumont Company's programme of British production, and it is probable that an exceptionally important announcement will be made when this is completed.

The *Bioscope* adds that the importance to British exhibitors of Col. Bromhead's business trip to America lies, unless we are very much mistaken, in the fact that probable obligations in America will necessitate a much more ambitious programme than has yet been attempted, with consequent initial benefit to British theatres and prestige to British production.

IN BERLIN

Madge Stuart has made her first acquaintance with Berlin, whither she has gone to play the leading parts in “What the Butler Saw” and “The Uninvited Guest.” The films are being made by an English company in the Berlin studios. Madge says: “Berlin does not come up to expectations. Everything looks very dull and sombre. Streets are badly lighted and it has rained solidly ever since I arrived. The great compensation is the studio, which is enormous, and the lighting is magnificent. There is a theatre strike on, so all the places of amusement are closed, with the exception of the Opera House. So England is not such a bad place after all.”

COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

OUR PARLIAMENT

MR. SPEAKER,—In the "Cameramen's Section" last week your leader "What's in a Name" prompts me to say that as a "foreigner" cameraman since 1897 in England and Colonies I have not yet earned £15 per week, though I carry out my own mixing of all baths, developing, toning, etc. I do all my own printing of Trade show copies, and incidentally get excellent reports in THE MOTION PICTURE STUDIO, the *Kine Weekly*, *Bioscope* and the lay press re photographic technique.

But after the copies are released it is heart-breaking to see the "quality" we get, although I always enclose with the negatives a special card, on which I write—as a helpful guide for the Trade printer—the constituents of developing, time of immersion of film, temperature of bath, lamp wattage, distance of light source to film, speed film travels past aperture, proportions of dye and nature of dye (plus maker's name and address) to quantity of water, etc. The same applies to toning, where I give formula used, time, etc.

Yet, behold! The copy shown at the picture halls is a living disgrace to be connected with it in any way. Fortunately, some theatres cut out the name of photographer!

I know all cameramen of standing, and few have ever even begrudged working with a "foreigner." It is so un-English in spirit. But British firms should always try to engage Britishers, before going in for fancy names.—PRO BONO BRITANNICUS.

think a compromise between theatrical and studio methods could be arrived at, which would greatly help the kinema play, but for the time being I will confine myself to this particular "artificiality" which Mr. Hepworth declares is "impossible" because of the "relentless but truthful and keenest of observers," the camera lens. Why should he say "no make-up is possible," when to do without it is impossible if the actor is to create an illusion—to appear to be someone else? Imagine "Sairey Gamp" in appearance other than as described by Dickens? Try to think of a "Monsieur Rigaud" whose moustache didn't go up and whose nose didn't come down, or a "Caliban," a "Quilp," a "Falstaff," a "Micawber" who didn't look the part? I believe "Othello" has been filmed. Did the leading actor use no make-up?

Long ago, I discovered, in making-up for and taking my own character photographs by sunlight, that it was necessary to modify my stage method. In this for film plays as with gesture and facial expression it is, for the experienced legitimate actor, simply a matter of adapting himself to either—but far from being totally different—conditions.

I believe that the legitimate and kinema actor would gain much if each could have the double experience. The legitimate actor would learn restraint, the kinema actor would develop initiative and resource; and he would cease to be so frequently merely photographic, an attribute which, in drama of any description, does not always help the illusion.

STAGE-CRAFT AND SCREEN CRAFT

ALBERT CHEVALIER'S VIEWS

ON the subject discussed last week in these pages—"Stage Craft or Screen Craft"—we are now able to give the views of Albert Chevalier, who says:—

"I hold that there is very little difference between acting for the kinema and acting on the stage. It is simply a question of adapting oneself to fresh conditions. The function of the camera is very similar to that of the scenic artist—the method being reversed: reduction to be enlarged for distant view, in place of enlargement to be reduced by distant view.

Because the scenic artist has to exaggerate in order that from a distance his picture may appear natural, is not to say he could not paint a picture which would bear looking into. No scenic artist would dream of offering to the uninitiated a picture painted on scene-dock lines to be hung in a drawing-room.

"Because an actor can, and must, on the stage, broaden his gestures, speak louder and with greater regard for distinct utterance, it does not follow that in a room he cannot avoid doing the same, or that he has no appreciation of *finesse*. In art, breadth and style is no fault. Unless you possess strength you cannot suggest it, although I have seen this impossible feat attempted with the inevitable nebulous result.

"It is easier to control strength than to strengthen weakness. To be able to exaggerate does not necessarily mean inability to modify, to paint with a finer brush, or—in the case of the stage actor—to adapt his method to a smaller theatre."

Mr. Hepworth, however, insists upon a difference so great that for kinema actors:

"No make-up is possible, for make-up, like every artificiality, would be immediately discovered."

(In the last issue of THE MOTION PICTURE STUDIO we printed Mr. Hepworth as stating: "Nor do I let my characters make up. I aim at making my characters as natural as possible, and I maintain that the human face cannot portray all the emotions when it is covered up with grease paint. A covering of grease paint must mask the expression."—ED.)

How about artificial lighting? Is there a single kinema studio where it is not used? Are there no "artificialities" employed? Surely, when rehearsing a film play, I have occasionally seen things strangely resembling stage scenery and properties.

The matter of lighting is one which I should much like to discuss, because I

(Continued at foot of first column.)

EDMUND GOULDING ARRIVES



Edmund Goulding, the famous scenarist, receives a civic welcome on his arrival at Southampton. From left to right: Christopher Goulding, Iris Goulding (sister), Edmund Goulding, Mrs. Goulding (mother), Frank Zeitlin (his London agent), the Mayor of Southampton and Mr. Hood (C.E.A.)

PULSE OF

COMPLETE LIST OF ALL THE BRITISH STUDIOS, TOGETHER WITH ADDRESSES, TELEPHONE NUMBERS,

Adelqui Millar Productions.
ADDRESS : 1, Leinster Square, W.2.

Albert-Phillips Film Production.
ADDRESS : 3, Wardour Street, W.1.
PHONE : Regent 3282.

Alliance Film Co.
STUDIO : St. Margaret's, Twickenham.
PHONE : Richmond 1945.
ROUTE : 'Bus 33a, 37. Trains from Waterloo to St. Margaret's. Fare : 1st, 2s. 0½., 3rd, 1s. 0½d. ; R.T., 1st 3s. 1d., 3rd 2s. 1d.
From Waterloo : A.m., every 10 minutes ; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.
ADDRESS : 93-95, Wardour Street, W. 1.
PHONE : Gerrard 3210.
FILM : "The Monkey's Paw."
DIRECTOR : Manning Haynes.
SCENARIST : Lydia Hayward.
CAMERAMAN : Frank Grainger.
STAGE : Sixth week.

Atlas Biocraft.
ADDRESS : 16, Albemarle St., W.
GEN. MANAGER : Miles Mander.
FILM : "The Man without Desire."
DIRECTOR : Adrian Brunel.
STAR : Ivor Novello and Nina Vanna.
CAMERAMAN : Harry Harris.
SCENARIST : Frank Fowell.
STAGE : Ninth week.

Barkers.
ADDRESS : Ealing Green, London W. 5.
PHONE : Ealing 211 and 1582.
ROUTE : Distinet or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.
Studio Vacant.

B & C. Productions.
ADDRESS : Hoe St., Walthamstow.
PHONE : Walthamstow 364 and 712.
ROUTE : 'Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare : 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.
From L.S. : A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.
Hoe Street to L.S. : A.m., 7.53, 8.2, 8.8, then every few minutes ; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.
FILM : "Wonder Women of the World."
TYPE : One reels.
DIRECTOR : Edwin Greenwood.
CAMERAMAN : A. Kingston.
STAGE : One a fortnight.

Earon Films.
ADDRESS : 95, St. Martin's Lane, W.C.2

Beehive Production.
FILM : Comedies.
PRODUCTION MANAGER : Geoffrey Benstead.
DIRECTOR : George Dewhurst
ASSISTANT DIRECTOR : Horace Corbyn.
SCENARIST : Percy Manton.
STARS : Jimmy Reardon and Margaret Hope.
CAMERAMAN : G. Pauli.
STAGE : Scheduled.

British Famous Films.
ADDRESS : "Woodlands," High Road, Whetstone.
PHONE : Finchley 1297.
STUDIO Vacant.

British and Oriental.
ADDRESS : B. P. Studios, Thornton House, Thornton Road, Clapham Park.
PHONE : Streatham 2652.
STUDIO Vacant.

British Photoplays
ADDRESS : Devon Chambers, 28, Fleet Street, Torquay.
Not Working.

British Productions.
ADDRESS : Selborne Road, Hove.
FILM : Historical Subjects.
DIRECTOR : Licut. Daring.
CAMERAMAN : Bert Ford.

British Super Films.
ADDRESS : Worton Hall, Isleworth.
PHONE : Hounslow 212.

ROUTE : 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).
From Waterloo to Isleworth. Fare : 1st 1s. 0½d., 3rd 9d. ; R.T., 1st 1s. 9d., 3rd 1s. 6d. ; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.
Isleworth to Waterloo : 8.33, 8.44, 9.3, 9.14, 9.33, 9.44, 10.14, 10.44 Same minutes past every hour until 10.44, 11.14 p.m. Extra trains 5.30, 6.0, 6.30.

Captain Kettle Films.
STUDIOS : Weir House, Broom Road, Teddington.

Daisy Productions.
FILM : "When a Prince Woos."
STAGE : Starting shortly.

Davidson
ADDRESS : Lea Bridge Road, E. 10.
PHONE : Walthamstow 634.
ROUTE : 'Bus Nos. 35 and 38. Trams 81, 55, 57.
G.E.R. from Liverpool Street to Lea Bridge Road. Fares : 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d. A.m., 10.34 ; p.m., 1.50, 3.5, 4.37, 6.27, 8.5.

Lea Bridge to Liverpool Street : A.m., 8.26 ; p.m., 1.4, 5.27, 5.54, 6.29, 7.7, 8.4, 8.57, 10.4.

Dewhurst Productions.
FILM : "What the Butler Saw."
DIRECTOR : George Dewhurst.
STAR : Stewart Rome.
CAMERAMAN : G. Pauli.
STAGE : Second week.

FILM : "The Uninvited Guest."
DIRECTOR : George Dewhurst.
STAR : Stewart Rome.
CAMERAMAN : G. Pauli.
STAGE : Second week.

F. P.-Lasky.
ADDRESS : Poole Street, Islington.
PHONE : Dalston 2770.
ROUTE : Bus 38a, to North Road, and then tram No. 11.
STUDIO being used by Grahame Cutts.

Gaumont.
STUDIO : Lime Grove, Shepherd's Bush, W.12.
PHONE : Hammersmith 2090-1-2.
ROUTE : 'Bus Nos. 12, 17, and train from Shepherd's Bush Station

FILM : "Bonnie Prince Charlie."
STAGE : Scheduled.

Glen Film Productions.
ADDRESS : 20, Lisle Street, W.C.
STUDIO : "Belgrave," Marine Terrace, Aberystwyth.
Not working.

"Gems of Art" Film Co., Ltd.
ADDRESS : 1, Bear Street (opposite Daly's Theatre).
FILMS : "Gems of Art."
DIRECTOR : Norman Macdonald.
CAMERAMAN : E. Groe.
STAGE : Casting.

George Clark Productions.
ADDRESS : 47, Berners Street, W. 1.
PHONE : Museum 3012.
FILM : "The Starlit Garden."
DIRECTOR : Guy Newall.
STAR : Ivy Duke.
CAMERAMAN : H. A. Rendall.
STAGE : First week

Grahame Wilcox Productions.
ADDRESS : Poole Street, Islington.
PHONE : Dalston 2770.
ROUTE : 'Bus 38a, to North Road, then tram No. 11.
FILM : Not announced.
DIRECTOR : Grahame Cutts.
STAGE : Starting shortly.

Cranger-Binger.
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THESE ARE HARD LINES

BUT there are harder lines even than these that surround this page. The lines of many a film worker have not fallen in pleasant places. And to-day they are in desperate straits. This fact alone is enough to prompt those who are sympathetic—and practical in their sympathy—to do all that is possible to meet the needs of the hour. That is one of the reasons that prompted us to reduce the price of the studio worker's own professional journal.

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The MOTION PICTURE Studio

Vol. 2.—No. 81.

Saturday, December 23, 1922.

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WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

"THE most useful column, to my mind, and one which I would like to see extended to embrace all artistes, is 'Who's Where.' Names in alphabetical order, with correct addresses, are very useful."
GHALLIS N. SANDERSON.

"I PERSONALLY would like to see more artistes using your space under the heading of 'Who's Where.'"
H. B. PARKINSON.

"THE column which is of most service to us, and which I think could be further developed, is 'Who's Where.'"
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CHESNEY, ELIZABETH: c/o Miss Morris, 25, Clevedon Gardens, W.2. (Flat 4). Padd. 5844.

D'ESTERRE, C. A., 13, Fawcett Street, Redcliffe Gardens, S.W.10. 'Phone: Kensington 4003.

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Getting the Focus

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Dec. 23, 1922

Time's Revelations.

ONE of the disconcerting discoveries that "Annuals" cause is that time seems a very fleeting factor of life. "How time flies!" is not merely a platitudinous statement, but also a truism. It certainly seems less than 365 days ago since we last brought out a Christmas issue. And yet it is so. A whole year—a seventieth part of a man's life—has taken to itself wings and flown. This is the realisation that is forced on one. And with it comes the recognition of another and auxiliary fact; that very little has been done in that period. Time is the standard by which the value of all things is determined; in the light of Time we see that very little has been accomplished during the past year. There is a sense in which the year that has passed has been practically wasted; looked at from a professional, social or spiritual angle, 1922 has been a considerable failure for most in the film profession.

* * *

Disappointments.

WHAT is there to show for the use of the last 365 days; those days that were loaned us for use, not for flippancy and frivolity; those days which, unless they can show a profit must show a loss? And all the evidences point to the latter rather than the former. We, with this journal, were in the vanguard of cheery prophets a year ago; our prediction was that 1922 was going to be a year of promise and fulfilment. We frankly admit that the mantle of Elijah has not fallen on our shoulders. 1922 has been a year of disappointment and disillusionment. And there is no more tragic or pathetic figure in the world than the disillusioned man. Since last Christmas there has been an impoverishment of opportunity; an absence of endeavour; a record of defeated effort, thwarted desires, unfulfilled ambitions, unachieved ideals. That is, according to our reading of the past, the melancholy story of 1922.

* * *

Where Failure Is.

IT is only the Big Man who can admit his mistake. We admit our errors of prophecy. It is only the Biggest Man who can twist his errors of the past into instruments for achievement in the future. We invite the whole profession to rank among the Biggest Men. Let us probe deep down into the fundamentals (this, like all surgical operations, will be painful) and discover for ourselves where we have failed and why we have failed.

The Spirit of Christmas.

THERE are numerous subsidiary reasons, but we feel that the fountspring of human failure in all phases of human endeavour is the past inability to translate into terms of everyday practice the spirit and principles of Christmas. We write these lines on a Sunday afternoon; on the roof of London—the Hampstead district—the strains of the carollers come to our ears from the Heath, and lend point to the view we are now taking of the events of the past year. Crystallised, this view is that the failures of the past are due to attempting to barter the spiritual values of work and life for material tokens; we have failed to interpret Christmas aright.

~~~~~

¶ To all our Readers and Advertisers the Editor sends greetings, and wishes for them all the best that Christmas means in their work and lives.

May Peace and Goodwill lead to Prosperity and Success for all in the film profession during 1923.

~~~~~

And in proportion as we perpetuate the spirit and principles of Christmas will we make 1923 more successful than its predecessor.

Spiritual Values.

THIS means, to our mind, two essentials: spirituality and fraternity. In the market of materialism spiritual values are discounted; and it will be found that wherever the finer issues of life are denied free development—where the sordidness of mercenary motives and the cruel callousness of Selfishness and Self-seeking are allowed to dominate—where grasping and grafting, commercial murder and commercial fratricide comprise the code of ethics—where "the weakest to the wall" and "devil take the hindmost" are the two tenets in the creed—we say, where the tin-god materialism is enthroned there is always ultimate failure and a wretched sense of futility even in the hour of apparent victory. Contrast this with the attitude and atmosphere of moral *finesse*. The man with the Dignity of the Divine who, conscious within him of a mystic power of spiritual discrimination, will

eschew the mean and the paltry (no matter how immediately "paying" such may appear) and refuses to bow the knee to Mammon or Baal; who maintains his own moral integrity and refuses to be intimidated either by the enticements to duplicity or the allurements of "get-rich-quickness"—that man sets the seal on his own ultimate success. For after all Success is not of the external, but is recorded within—it is not an effect, it is a mental attitude. The most "successful" men are often the most hideous failures when judged by the standards of spirituality rather than materialism.

* * *

Fraternity.

AND, we said, the other evidence of Christmastide is the spirit of fraternity. This may seem more important to some non-idealistic minds than spirituality, but we say that fraternity is always an outcome of spirituality for the very simple reason that it is only the spiritual-minded man—the man with refined moral fibre, that is—who can appreciate and practise the fraternal spirit. This fraternal spirit is the "outward and visible sign of the inward and spiritual grace." And it is the absence of the latter that explains the equal absence of the former. This fraternal spirit means a smoothing away of the rough odd corners; the levelling of inequalities; the removal of injustices. The fraternal spirit means peace and good will. It means self-abnegation; self-denial; self-disinterestedness—a readiness for co-operation, a willingness for service. Then will come the "one for all; all for one; each for each" system of society and work that alone spells Success in the best sense of that word.

* * *

Loftier Views.

LOOKING back over what we have written we expect we shall be accused of moralising instead of submitting a "leading article." We want to moralise; but such moralising is a "leading article," for we feel that what is wanted are "leading articles" that really will lead to all that is best and highest. During the eighteen months that we have occupied the editorial chair we have attempted to give true guidance—to lead our readers to all that is highest and best; it is in the firm belief that the great film profession needs to take loftier, nobler views of its functions that we have written as we have written today. We invoke the True Spirit of Christmas to the aid of the film profession.

COMBINED EFFORT

by EDWARD D. ROBERTS

WE are constantly reminded that there is a lamentable dearth of really good screen material; so much in fact, that many of our American friends have found themselves confronted by a very formidable barrier.

The question then arises: Has every novel of importance and *suitability* been filmed? A short while ago, a well-known lay Press critic prophesied that, at the present rate of consumption, both here and in America, all novels suitable for screen adaptation will be exhausted within a year or so; and that if advance is not made with original stories, directors will be faced with the gravest problem which has so far confronted the Industry. This may or may not be true; but for my opinion I am content to predict that the era of the original story is at hand.

Without doubt the kinema has attracted a good number of well-known fiction-writers and playwrights; but for the most, I am inclined to believe, it has been little more than a commercial attraction. Hitherto the novelist has been content to dispose of his film rights through an agent for the highest prices obtainable, and allowed his interest to rest at that. Seldom has he met a director, and more often than not, has considered it wise not even to view his adaptations. Can you

blame him? Certainly, directors have never been keen with their invitations to the studios.

While upon the subject of the author and his relation to the director, it might prove useful to examine yet another point in connection with these two gentlemen—the case of the picturegoer, who matters more than is generally supposed.

Let us take the successful novel. It is read and discussed widely. Little wonder, then, that thousands eagerly flock to see the film adaptation. Exhibitors watch their glowing faces of expectancy, and listen with evident relish to the musical sounds that emanate from their pay-boxes.

However, after the show they are puzzled. As their patrons leave they observe that their enthusiasm is damped, and now their faces only bear looks of disappointment.

Why? Because, *somehow*, the picture did not tell the story *like* the novelist, and the characters seemed *different*. Naturally, the reader visualises *his* conception of a character in his mind—his imagination helped, no doubt, by the dialogue and descriptive passages.

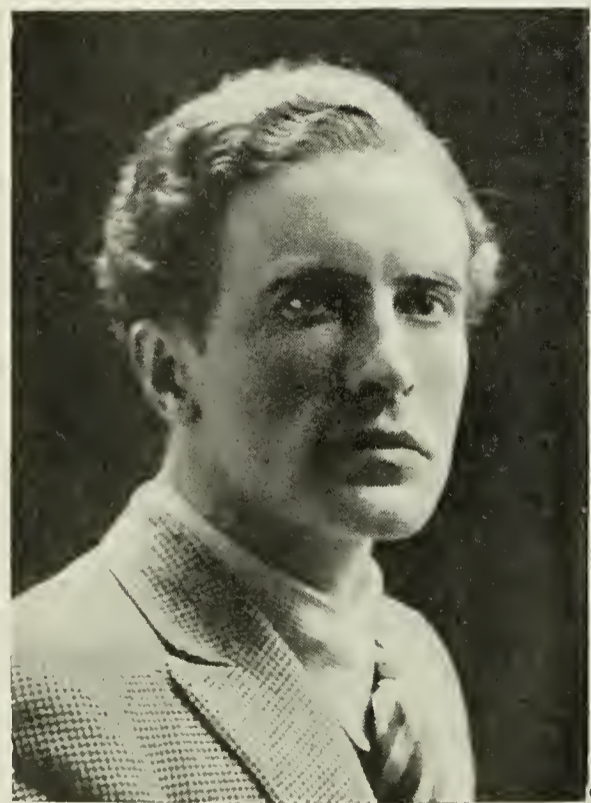
"Blame the scenarist!" I hear you exclaim. Your judgment is unfair. I am inclined to pity him. Usually—if not always—he does his best to portray the characters faithfully and to keep to

the original story. However, he cannot make them speak; neither can he obtain gold from metal—if the story is bad, and possibly, as so often is the case, totally unsuitable for screen adaptation. If the scenarist fails in his task, often it is the fault of the director, who, with the eternal problem of finance staring him in the face, will probably instruct him to omit the biggest incident in the book because of its expense. Again, I say, pity the scenarist—and the picturegoer.

Directors should—and must, because it will soon become inevitable—encourage authors, known and unknown, to write direct for the screen, by inviting them to their studios to study every angle of production and scenario writing. Neither should they leave their encouragement at that. Every director should collaborate with his author, on the script, during casting, actual production, cutting and editing. The finest motion picture plays will never be written and produced until these methods are properly employed. A director should find nothing more valuable than the close co-operation and understanding with the creator of the characters he attempts to portray.

I am shortly going to direct in collaboration with authors, and I confess that I am looking forward to this experience with pleasurable anticipation and assurance. Having worked with them on the scripts of my initial productions I can vouch for the complete harmony and ease with which the scenarios have been written. Mutual satisfaction has been established on a sound respect for each other's attainments.

HUGH MILLER



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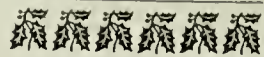


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High Lights

Intimate Studio Gossip

I obtained one of the best chuckles of the year on Tuesday at the meeting of the election committee at the Club. When the little pink beans (for balloting purposes) were handed round, Will Kellino—paying his first visit to the committee—thought that they were throat lozenges, and popped one into his mouth!

Met John Stuart last week, and was interested to learn that he is now being kept busy. He has just completed playing Sir Henry Novell in "The Mistletoe Bough," opposite Flora Le Breton, of B. and C. (Edwin J. Collins directing), and is still playing Hugh Occleve in "This Freedom" for Ideal.

The first batch of British film workers are back from Germany. I had a chat with Miles Mander, the general manager of Atlas-Biocraft, and Chris Walker, who has been playing for that company in the new Adrian Brunel production, in which Ivor Novello is the leading man. From what I can gather there seem to be advantages and disadvantages in filming in Germany, but the former, owing to the rate of exchange, outweighs the latter.

Those who have seen "The Virgin Queen" declare that it represents the best work done by Mr. Blackton in his experience of over a quarter of a century of film producing. The picture is done partly in Prizma natural colours, and a new tinting and toning process achieves many unusual and beautiful effects. To everyone interested in the history and traditions of the British Empire this picture will be especially interesting, for the story treats the most vital period in English history—those years that inaugurated the big national achievements of Elizabeth's reign which created the Empire. The drama is rich in romance, dramatic interest and period atmosphere, with which goes a wealth of historical association that will add immensely to the value of the film.

All backgrounds in this picture are genuinely of the period, and a number of historical places that figure in the story were photographed just as they stood in Elizabeth's day. The costumes, designed by Mrs. Blackton

after exhaustive research, are the most elaborate ever made for any stage or screen production, and were made in the lavish manner characteristic of Elizabeth's taste, regardless of the expense to the producer. Lady Diana Manners as Queen Elizabeth wears fourteen gowns which are so magnificent that there is soon to be a public exhibition of them. Lady Diana gives a remarkable interpretation of the Great Queen—a characterisation based on much study. She reveals marked progress in her art as a dramatic artiste. Other members of the remarkable cast are Carlyle Blackwell, the American star, as Lord Robert Dudley; Norma Whalley, Hubert Carter, William Luff, Misses Marian and Violet Virginia Blackton,

daughters of the producer; and A. B. Imeson.

A kinema ball and carnival at Stoke-on-Trent last Wednesday week was quite the most interesting occasion for some time in that community. The entertainment was promoted by the North Stafford branch of the C.E.A. and attracted many hundreds of kinemagoers in that section. A large number of well-known film artistes were present. Victor McLaglen and Fred Wright walked from London to Stoke-on-Trent for the carnival, and appeared as living advertisements of the J. Stuart Blackton production, "The Glorious Adventure," in which they played leading parts. There were contestants for the prizes to be awarded the most attractive costumes from current films. The highest point of interest was reached with the entrance of Queen Elizabeth, her secretary of State, Sir William Cecil, and her favourite, Lord Robert Dudley, from the J. Stuart Blackton production, "The Virgin Queen." The magnificent coronation costumes of the Queen aroused much admiration, and the rich raiment of the two Elizabethan courtiers also attracted interest.

Believing there is to be a great and increasing demand for two-reel dramas produced on feature lines, Edward D. Roberts, during the forthcoming year, will abandon comedy work and turn his attention to this class of subject. Associated with him in his new enterprise will be F. Rupert and Frank C. Crew, the well-known fiction writers. Production will commence during the spring of next year, and plans are now under way. Work has already been commenced on the scenarios, and the script of their initial effort is completed. It is a fine, dramatic story, entitled "Rays of Warning," and its exteriors will be taken in a little fishing village on the rugged coast of Cornwall. The film will feature two big stars, and it is interesting to note that a well-known firm of renters has already interested itself in these subjects.

megaphone

WHERE & HOW

They will spend their Christmas

VICTOR MCLAGLEN.

At home with his baby, for whom he will disguise himself as Santa Claus.

FRED WRIGHT.

With his family, enjoying the Christmas fare which he has helped to bring from the shops.

A. BROMLEY DAVENPORT.

Spending a Rome-ing Christmas with the George Clark Company in Rome.

HUGH E. WRIGHT.

Looking at the wonderful decorations which he has arranged in his country house, and thinking that the big turkey which has chased him across the stable yard on more than one occasion rightly deserved to die!

WYNDHAM STANDING.

In London—his first Christmas in this country for many moons, and one which he is determined to enjoy.

VALIA.

Not sitting in the front of the English fire as she anticipated, but experiencing her first Italian Christmas in Rome.

MADGE STUART.

Rejoicing at the fact that she will probably be working before the camera on Christmas Day, but with a regret that it is in Berlin, and not London.

CATHERINE CALVERT.

Spending her first real English Christmas in London—a Christmas in which her son will share. Santa Claus, a Christmas tree and wonderful toys will make their appearance on Christmas morning at her flat.

MOLLY WRIGHT.

Rejoicing at home over the wonderful things that have happened to her in a year—last Christmas was the first Christmas when she did not have to think of returning to school.

Wishing Everyone A Merry Xmas

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Walter Tennyson

Wishes all

A Merry Xmas and
A Happy New Year.

SOME XMAS RECOLLECTIONS

J. Stuart Blackton

DECEMBER 25, 1922, will mark the twenty-sixth Christmas in my film experience.

I think all my Yuletide memories are happy ones, but perhaps the most pleasant Christmas recollection, in its connection with the film industry, was the Christmas party in the Vitagraph Studio in America, about ten years ago. The Vitagraph staff at that time numbered about five hundred in all. It was our custom to distribute Christmas turkeys to all the employees, in addition to the other remembrances and cash bonuses. I remember, on this particular Christmas, the cash bonuses amounted to over \$13,000, and were graded according to merit and long service. Truly, those were the good old days. Albert Smith and I stood behind a long table in Studio No. 4, and handed out the presents and the turkeys with a handshake and a Christmas greeting to every employee.

No work was done on Christmas Eve, except clearing out the big studio and decorating it for the dinner and the entertainment and dance that followed. The famous Vitagraph stock company included a great array of talent from every branch of the theatrical and musical profession. The entertainment consisted of short, original plays, Shakespearean recitals, songs, quartettes, vaudeville numbers and acrobatic turns.

Some of the performers on that Christmas night have passed beyond the worldly joys and tribulations of film production; others are great stars or leaders in the various branches of the industry. To my memory come such names as Charles Kent, William Shea, Florence Turner, Mary Maurice, Mr. and Mrs. Sidney Drew, Norma and Constance Talmadge, Maurice Costello, Anita Stewart, Marshall P. Wilder and scores of others, on a program such as no theatre has ever been able to offer to the public.

Then the chairs were cleared away, the orchestra tuned up and the Vitagraph family made merry until Christmas Eve became Christmas morning, when we all went home with our hearts filled with a truly Dickensian "Spirit of Christmas" and "good will towards all men."

G. Fort Buckle

I'm afraid my happiest recollection of Christmas is that it only comes but once a year. Personally, I loathe the season!

Muriel Alleyne

The happiest Christmas I've spent was the Christmas of 1900, when I was playing O Mimosa San, and other leads for the Dallas Opera Co. in India and the Far East.

We were at Calcutta. The day dawned

with the usual good wishes and presents exchanged by members of the company and friends. A happy morning under the blue and gold canopy of an Eastern sky with the delightful attendance of Indian servants and punka-wallahs as we finished our delicious fruit after breakfast.

Then, after service at the Cathedral, I went on to the stately Maidan to enjoy a cricket match played by merchants and bankers against army officers. The cricket ground was crowded by European men and women in the solar topees and snow-white apparel.

Half-way through the match, the veteran actor of the company, dear old Dad Farrell, brought us our letters from home, and into my lap he tossed 23—the first one I opened was from pretty little Adrienne Augarde.

To wind up the happy day we had a good old English Christmas dinner—with roast beef and plum-pudding—at the lead-

Christmas with them, because they will think I have not enjoyed my previous visits. However, I'll risk it—I must tell the truth. It's so difficult to tell a newspaper man untruths and convince him—he's so used to them himself!

My happiest Christmas was spent in the Service whilst I was attached to the Royal Naval Armoured Car Division. I will not mention which camp it was—for fear of being discovered—but we had a wonderful time. The secret of the success of that Christmas was that all of us had expected leave, and none of us obtained it; and so, as The-Powers-That-Were, at the Admiralty, destined that we should have no Santa Claus, we set out to make the best of a bad job. I think it resulted in making the worst of a good job—my recollections are somewhat hazy, however. Anyway we were all jolly good fellows, and if we had enemies and misunderstandings with other fellows in the camp beforehand, all our prejudices and dislikes were forgotten on this occasion.

It was the "hail-fellow-well-met" spirit which made that the happiest Christmas in my recollection. Somehow I wish the whole kinema industry could catch something of that spirit at this Christmastide. We all have one object in common, have we not? It is the success and progress of British films. Then, for the industry's sake, let's forget all the misunderstandings, let's have that "get-together" spirit, and work side by side in the New Year in order to achieve that goal.

An agent's life isn't always a bed of roses, although some artistes seem to think so. Christmastide suggests thanksgiving and forgiving—and the forgetting of misgivings. It comes but once a year, after all, and we can prepare all sorts of good resolutions for the New Year. But deeds speak louder than words, and I feel that we should all make one resolution—to put into practice all the resolutions we resolve on Christmas Day.

Violet Hopson

The worst Christmas I can remember is one which I spent in the throes of measles in the isolation ward of a boarding-school. Can you imagine just how I felt when from my bed I watched all the other girls going home for their holidays? Anyway, I determined that I would never miss another Christmas dinner, and I hope I never shall do so. As one grows older one begins to look on Christmas as a boring festivity which is a lot of fuss and bother for nothing; but there are still children to enjoy it—a fact, I think, some people overlook. Even if we cannot be quite so enthusiastic, do let us try to forget our worries for one day at least—it is terrible when young to have measles and miss a Christmas, but it is still more terrible to miss a Christmas simply because no one else can be bothered to join in the fun.

WHAT I'D LIKE

by Gibson Gowland

My ideal Christmas would be to have a home for my six-year-old boy, Peter, and myself, which we have not had for nearly five years, so that I could try to give him the happiness I had at his age.

WHAT I DO

by Walter West

I look forward to Christmas as bringing an extra Sunday to the week, and it is on this day that, seated carefully out of earshot of telephone, I write down all my ideas for new films that I have entrusted to my memory for the past six months, and have not had time to put into writing. I cannot say that these inspirations continue long after lunch-time—for if the guests in the house are of the "understanding" sort, I usually steal quietly away and snooze, an after-lunch habit in which I indulge only on Christmas Day.

ing hotel, given in honour of the Company by the Greeks; and if we had no snow or holly or mistletoe, we had plenty of fun, crackers, music and a dance, which finished up by all clasp hands and singing "Auld Lang Syne," and "God Save the Queen-Empress," with three cheers for everyone and one for the tiger!

Sidney Jay

Comparisons are always odious—that's why I think it very unkind of the Editor to ask me which has been my happiest Christmas. If I confess the real truth all my future Christmases are certain to be dull, dreary and uninteresting, for my civilian friends would never again ask me to run down and spend

SOME SAYINGS— AND A DREAM

by "LAUGHS AND TEARS"

"GIVE me a lever and a shouldering point for it, and I will move the world," said Archimedes when trying to drive home his discovery of the principles of the specific gravity.

"I want to produce a universal picture which shall preach the folly of wars and the virtues of peace, to every nation in the world"; also, "We require a universal language, and we have now obtained it in the film," said D. W. Griffith, when pointing out the marvellous possibilities of the screen.

"In twenty-five years, with millions behind me and a free foot, I might conceivably put the motion picture on a level with the highest products in the other arts," has said more recently a man that in the film world seems to follow closely on the steps of the great D. W. G.—Tom Terriss.

To enter now—after we have read so much on the matter of capital for films—into a detailed discussion about its reluctance to come to the help of the Industry, would be perhaps, to waste precious time exhaling hot air purposelessly. Capital is living a period of its life in which it understands it to be a very prudent policy to venture out into the maddening traffic with great precaution—the "Safety First" campaign has had great effect on the capitalistic side of our actual economics. Therefore one of the slogans of the "Safety" campaigners, "Better sure than sorry!" has had ample grip on capitalists, and thus, they reserve it for more personal purposes. It is not only in the film Industry where capital is lacking—Capital remains deaf and unconcerned, and turns its glance away from the millions of starvers who suffer bodily harm because of his diffidence to venture out to the help of suffering humanity.

But let's return to sayings: The owner of the mind in which the conception of the Kinema Club was created, Ernest G. Allighan, must have also said something—pity I wasn't there to hear the saying! And out from what that worthy fellow must have said, the Kinema Club acquired form and body, and to-day it has even a soul. The idea was great, so great and sublime that it inspired me with still greater ideas to the point of leading me to see visions—to dream awake—and in one of these visions I once saw the glorious Club basking in a nimbus of celestial light, such a new Dante's "Paradiso," and in shining golden letters:—

*Si vid'io ben più di mille splendori
Trarsi vèr noi, ed in ciascun s'udia.
Ecco chi crescerà li nostri amori.*

(Paradiso, c. 5, vv. 103-4-5.)

These hopeful words from which a new era was taking life, in which we would see coming towards us a thousand glittering splendours under whose brilliancy and magnificence our lives would consummate in the practice of better understandings.

I also saw, in my vision, that in the rays of the sun, which was gently rising in the horizon of the exceedingly artistic new profession, the nightmare of the agent's office was speedily declining towards its grave. Yes; I dreamt that director, artiste, and cameraman were at last freed from the influence of the sucking tentacles of all forms of parasites. In my vision there was only one office, some sort of an exchange, where human beings congregated in fraternal rela-

tion to one another, there were scenarists amicably discussing professional subjects with able and sincere directors; cameramen arranging details of organisation with artistic directors; and carpenters and electricians, and what else—all one whole community fraternising without jealousies, without rivalries, without favouritisms, all living and feeling for one, and each one feeling and living for all.

What to-day attracts my attention is that in these visions, in these dreams of the past, I never, I don't recall seeing a single capitalist. There was none; only in one corner of the room there was a sort of a busy desk, at which a man seemed very busy distributing small pieces of paper which these people pocketed without a wrinkle of discontent. Every one who approached the desk was served with his small piece of paper, and smilingly retired from the desk to make room for the fresh arrivals.

The studio? Oh! yes, the studio. It was not a building, it was a complete organisation, a huge town. Here and there were laid up settings, and sections of a large army of conscientious workers were distributed all around.

There is no trusts here; no monopolies. This spectacle is the idea (Utopian as it seemed once) of a man who thought to unite artistes in a body for their betterment, and it has developed and is still developing.

One day, it appeared, the artistes realised what was the root of all evils, and in a movement of self-denial undertook to work for one another and for all, and started co-operating to the mutual benefit of one and all, and became their own masters. The get-rich-quick left long ago, when they realised that there was no scope for them among true and sincere workers.

Where did the capital to embark on such adventurous schemes come from?

We created it.

Once, when there was a certain famine in the industry, someone had the genial idea to produce a film on co-operative lines, in which there were no wages to be obtained therefrom. It worked well, the famine was momentarily appeased, then the idea was seconded, and with but very little subsidies another film was started under the same co-operative spirit; and it worked too. The ice was thus broken, every one saw in it a plank of salvation among the wreck of the Industry, and the vitiated air in which at the moment the Industry was vegetating.

Thus capital—I have awakened now from my dream—could be easily found among the workers of the present film world, not among the crowd-supers of course, but among the better paid satellites of the film firmament. Could not there be some scores among all concerned, altruistic enough to understand this dream and shoulder their effort unitedly towards one sure and only aim? *There is nothing impossible to man, provided there is good will.*

The kinema is, we could affirm, a "public service," also are the telegraphs and the post, and these are run in co-operative lines by the State, why not then the public entertainments by a given profession? Where is the impossibility? Provided there is the will, we could go far; then the development will come, and who knows? Were there not doubts at the beginning, when the Club started? Peep at it to-day, how it develops and widens.

X M A S F I L M S

by CHRISTABEL I.OWNDES-YATES.

WHY has no firm of film producers set itself out to produce films suitable for a Christmas program? Happy children are taken in batches all over the country to see "the pictures," by willing fathers and mothers, and unless the parents are in a position to take the children to the pantomime, the jaunt to the kinema is very possibly their only Christmas treat.

Yet it is probably the most un-Christmassy of all their pleasures at that happy time. The average program varies little at this season from any other. Yet what delightful films might be made for regular issue at this time—films that could come out freshly again year after year, as some of the children's plays on the stage do in London, films that would give pleasure as often as they were put through.

Instead of the usual sex film—which even at this season apparently cannot be escaped, there might be a sort of pantomime film with an old fairy story such as Cinderella, freely and well adapted, with delightful trick photography effects every time the fairy godmother waved her wand. All sorts of things that would be fascinating to the child mind could be introduced—everyone who has ever loved a little one, knows the sort of thing.

Then there could be a short film all about Christmas, showing perhaps Santa Claus himself, with his reindeer and his sledge all piled up with presents, crossing the snow, and later showing the old gentleman on the roof stuffing himself and his big sack down the chimney pots. Other pictures might show him stealing across the night nursery with his bundles, to fill their stockings.

Another short film might be Christmas in other lands, or a comic film showing the absurd results that followed because somebody gave a wrong present to somebody else.

An extremely clever film was produced some years ago which was called, I think, "War in Toyland." By continually stopping the camera to move the toys, it appeared as though the things were actually alive, and a whole story was carried through by this means. Some clever film results might be obtained by using Christmas present toys in this way.

For instance, the poor little girl, having gazed longingly and hopelessly at a beautiful doll in the shop windows, the doll is finally bought for a rich but cross and naughty little girl, and when the doll is put in the rich little girl's stocking it decides to change places, and could be shown slipping out of the grand silk stocking and away, till you see it at last clambering joyfully into the poor little girl's much darned sock, and the delight of the child on awaking to find it.

That is the sort of film that would attract children of all classes to the pictures—and since we are all children at heart, I think it would attract other people too. It should, of course, have the whole program served with good and bright music—pantomime music, and old carol tunes played, if possible, with bells to accentuate the Christmas feeling. Every child and every grown-up person should be attracted to the kinemas at this season, because it is a time when pleasure seeking is the order of the day, and jollity becomes a plain duty.

Whether these suggestions are used or not in the future, the writer wishes all kinemas and their proprietors a happier Christmas and gayer programs.

TITLE TIGHTNESS

by FRANK KEYES

WHILST indulging in a post-prandial "forty winks" on Christmas Day, I was aroused by the entrance of my friend, Septimus Z. Splurge, the well-known financier and majority shareholder of the Junk Film Agency, Ltd.

In accordance with his habit of talking shop on every inappropriate occasion, he was soon airing his views with that deference common to those with a large bank balance and gold front teeth.

"The modern sub-title," he wuffed, "is a nuisance that has received far too much toleration. Give the modern title fiend an inch, and he'll take not merely the modest, proverbial ell, but half the total footage, if you let him!

"It is high time for all who regard the Kinema Business AS a Business to put their feet down and nip these high falutin' ideas in the bud.

"Let us get down to the bedrock facts of £ s. d. and weed out this canker before it plunges us into the abyss of financial ruin."

He took a deep breath, and mixed a drink with his metaphors.

"The Art-title maniacs are the worst offenders," he resumed. "I know of one who has the effrontery to charge as much as a guinea for a single illustration! And does he get sore when you wanna make it a pound? Oh, boy!

"The only thing that can be said in favour of titles is that they are cheaper per foot than action.

"That's the one argument in favour of the long drawn out foreword and introductory titles. . . .

"Wha'-say? . . . Waal, if D. W. G. uses forewords, it only goes to show that genius is always eccentric, don't it?

"Directors' and artistes' publicity? . . . Pooh! Likewise, Bah!

"The exhibitors cut it off, anyway! Just run along to the New Gallery, or any other decent kinema, and see for yourself. They start right on the action—puts a zip into the kick-off, don'cherknow!

"The folk who regard the title as a literary effort want another guess; Cicero and the other old-timers are dead as nuts!

"If the punctuation is punk, no one notices; the high-brows stay at home and chew Homer.

"'S a matter o' fact, the titling of a five-reeler is a two-day job. Wait till a few days before the Trade show to put the titling in hand; this makes the writers get a jerk into it.

"An old camera, and any short ends or doubtful stock may be usefully employed for taking titles; and the dark-room boy can fill in his spare time developing . . ."

I woke with a start, to find I had knocked over a perfectly good drink.

CREATE YOUR STORY

by RUPERT CREW

WHEN setting out to create an original screen story so many writers are inclined to commence upon their task wholly obsessed with the thought of technicalities and limitations of the modern photoplay. Often a scenarist becomes so enthusiastic over the thoughts of his continuity that he is very apt to overlook the fact that he is—or should be—attempting to *create* a story. This is no exaggerated statement. Look back upon the many films produced this year which had their stories ruined by strained technical effects. Certain scenes have been introduced for show purposes, and which have little or no bearing on their stories. Admittedly they are very effective from a technical point of view; but often they disturb the continuity of action and line of appeal.

Obviously, there are right and wrong methods for creating the screen story; and while I agree that a fair knowledge of the technicalities of motion picture production is vitally essential, I would never believe that such knowledge enables a writer to create a good photoplay out of poor material. All the technical experience in the world will not enable a scenarist to *create*. In the first instance, he must have imagination, a story to tell, and his powers of expression must not in the earliest stage be hampered by thoughts of technical difficulties.

Let the scenarist bear this in mind. Before he even thinks about his continuity, he must *create* his story. When creating, I do not say that he should shut his eyes entirely to the demands and limitations imposed by the photoplay. So long as he is able to visualise all he imagines, on the screen, the strict technicalities can be dealt with later. The initial effort should be to create his story; that done, the continuity part comes without difficulty. *Remember just to think and create in action.*

To any writer of screen stories—whether known or unknown—I would say, *you cannot see too many films*. When you are about to create a new story, that is the time to go and seek your inspiration from such great masterpieces as "Way Down East," "The Miracle Man" and "Earthbound." Personally, I have seen these films many times, and can vouch for the fact that I have learnt more from analysing these famous pictures that I have from all my studio experience and text-books put together.

You should go and view "Way Down East" over and over again—with advantage each time. You should endeavour to discover for yourself why this par-

ticular picture proved such an outstanding success. Study the story; examine the continuity; regard the production as a whole, with a critical mind. Try and put your finger on the secret spot of this film's wonderful attraction. You should discover it without much difficulty, and I think you will agree with me that its appeal does not entirely fall to the honour of Lillian Gish, the other artistes, or even the production as a whole. Behind the entire conception there is something which touches the human heart, and which draws our interest and sympathy. It is the story. One so simple—yet so amazingly lifelike and appealing.

There is no secret in Griffith's touch. Master director that he is, invariably he achieves his results by playing upon the human emotions—using an *appealing* story which is bound to create sympathy. So, bear in mind always, from the moment you start work on your story, the finished article must reach this objective. Do not deceive yourself. A clever plot will never "get over" if it fails in its *appeal*. Make sure of your story by employing the human touch—the one which plays upon the chords of the soul.

You can only achieve the human touch in one way: you must reflect life. When I say this, I do not infer that your story should embody all that is sordid and ugly in life. You can mirror life by the cleanest, sweetest, and purest story—so long as you employ real characters, incidents and situations.

When setting out to create your story I would say look about you. Find your characters and your incidents from the street below your window. The most interesting characters you could possibly portray are your neighbours. Take life, raw, for your creations; the facts are stranger and more wonderful than fiction. Employ incidents that would likely happen; and select themes which matter.

Having obtained an idea for your story, do not attempt to elaborate upon it unless you feel *impelled* to do so. In this way you should be able to judge the quality of its real worth. To my mind, an idea is of little use unless you cannot rest until you have commenced work upon it. To get the best out of an idea I am of opinion that you must become "possessed with it"; for only through downright enthusiasm can you *create* a story which is worth reading.

Do not be lead away with the belief that you can write a successful screen story upon one or two fairly dramatic incidents. Behind your story there must be an idea big enough and dominant enough to give birth to incidents and situations without strain; to create your characters without effort, and above all, to make your story sincere and convincing.

A dominant idea will force your story to begin—and to end.

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WHAT A DAY!

by LESLIE EVELEIGH

WE were nearing the finish of the production, with a couple of interior sets and the "stunts" to do. I arrived at the studio late that morning, to find all the artistes made up and the director waiting patiently for my arrival. Dashing into the dark-room to load in double-quick time, I found for some unexplained reason that I had nothing but 100 feet lengths of stock. No time to join them, so I must use them as they are.

In record time the camera was set and we were rehearsing—"Lights—Ready—Take!" The handle was turning merrily when—Crash! One of the overheads broke from its moorings, and, missing the leading lady by about six inches, shattered itself on the floor. Said L.L. with a "close-up" size scream, promptly faints.

While the art director is putting down a new carpet and the leading lady recovering from the shock to her nerves, the director decides we had better go out and do the "stunts." The first one is the race between the juvenile lead on his horse, which is to win the Derby, and the heavy man who has pinched a motor-bike to escape on.

We do the two or three runs down country lanes first, and then get set up in the car for the close-ups running alongside. The first take is unsuccessful, because the bike romps away from the horse, which would never do, for the horse must gradually overtake the bike.

The second time we have better luck, and the Herculean juvenile comes level with the dirty dog, manages to grab his collar, and yanks him out of the saddle on to the back of the prospective Derby winner. Got them nicely placed in the centre of the picture all the while, too. My smile of satisfaction is at its broadest when it occurs to me that I had perforce to use up 100 feet lengths, and I seem to have been going for some time. Exit smile quickly as I glance at camera and find I have been turning all the while on the one-turn-one-picture spindle!

It took the director quite a long time to unburden his mind when I broke the news to him, and the two artistes seemed strangely disinclined for conversation.

However, I put in another 100 feet and this time there was no mistake. The heavy man will not be out of hospital for a while owing to the juvenile letting him slip off the horse while he was pulling up.

Now for the most thrilling incident in the film. The juvenile had released himself from his bonds in the interior, and had registered horror when he looked out of the window (his only hope of escape) to find the river was fully 60 feet below him. He then registered determination to attempt the jump, having fortified himself with a glance at a snapshot of his beloved, which he carried in a small pocket inside his shirt.

And now for the jump itself. The camera was stationed on the other side of the river.

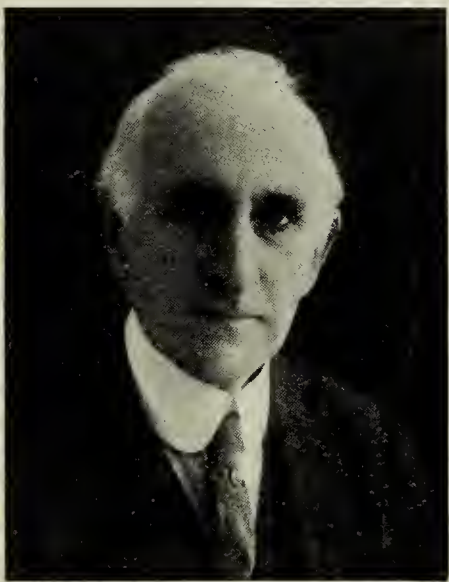
The front cut-outs were in position, giving a long, narrow, upright picture. A new 100 feet length was ample for this, because the actual jump would be about 20 pictures. The intrepid youth was at the sixth storey window awaiting the wave of the director's handkerchief . . . "Go!" said he to me . . . I started turning. The handkerchief waved. The youth stood as one turned to stone. The handkerchief waved again, but a little more hurriedly. Nothing happened except that the handle went on turning.

The director addressed some remarks to no one in particular, and waved the cambric square rather agitatedly. Still nothing doing. I began to feel anxious. After what seemed an eternity to the tense little group on the bank, the youth jumped . . . He was just passing the second storey window when—G-r-r-r!—the 100 feet length ran out, leaving a beautifully clean, empty gate devoid of an emulsion on which to register the really magnificent splash.

As I turned to the director there was a grinding of brakes as the train pulled up in the station, and I awoke with a jump. Looking out of the window I saw the name of the station. Two past home and a four mile walk back!

Some there are who do not agree with me; nevertheless I maintain it is a good thing that Christmas dinners are held but once during the year.

Ernest A. Douglas.



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STUDIO: St. Margaret's, Twickenham.
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From Waterloo: A.m., every 10 minutes; from St. Margaret's every 10 minutes.

Artistic Films, Ltd.
ADDRESS: 93-95, Wardour Street, W. 1.
PHONE: Gerrard 3210.
FILM: "The Monkey's Paw."
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
STAGE: Seventh week.

Atlas Biocraft.
ADDRESS: 16, Albemarle St., W.
GEN. MANAGER: Miles Mander.
FILM: "The Man without Desire."
DIRECTOR: Adrian Brunel.
STAR: Ivor Novello and Nina Vanna.
CAMERAMAN: Harry Harris.
SCENARIST: Frank Fowell.
STAGE: Tenth week.

Barkers.
ADDRESS: Ealing Green, London W. 5.
PHONE: Ealing 211 and 1582.
ROUTE: District or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.
Studio Vacant.

B. & C. Productions.
ADDRESS: Hoe St., Walthamstow.
PHONE: Walthamstow 364 and 712.
ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. G.E.R., Liverpool Street to Hoe Street. Fare: 1st 1s. 2d., 2nd 10½d., 3rd 7d. R.T., 1st 1s. 9d., 2nd 1s. 4d., 3rd 10½d.
From L.S.: A.m. 7.58, then every few minutes until p.m., 9.5, 9.20, 9.35, 9.50, 10.5, 10.20, 10.35, 10.50, 11.5, 11.20, 11.35, 11.50, 12.5, 12.35 midnight.
Hoe Street to L.S.: A.m., 7.53, 8.2, 8.8, then every few minutes; p.m., 8.20, 8.35, 8.50, 9.6, 9.20, 9.35, 9.49, 10.6, 10.20, 10.36, 10.50, 11.6, 11.20, 11.35, 12.2.
FILM: "Wonder Women of the World."
TYPE: One reels.
DIRECTOR: Edwin Greenwood.
CAMERAMAN: A. Kingston.
STAGE: One a fortnight.

Baron Films.
ADDRESS: 95, St. Martin's Lane, W.C.2

Beehive Production.
FILM: Comedies.
PRODUCTION MANAGER: Geoffrey Benstead.
DIRECTOR: George Dewhurst
ASSISTANT DIRECTOR: Horace Corbyn.
SCENARIST: Percy Manton.
STARS: Jimmy Reardon and Margaret Hope.
CAMERAMAN: G. Pauli.
STAGE: Scheduled.

British Famous Films.
ADDRESS: "Woodlands," High Road, Whetstone.
PHONE: Finchley 1297.
STUDIO Vacant.

British and Oriental.
ADDRESS: B. P. Studios, Thornton House, Thornton Road, Clapham Park.
PHONE: Streatham 2652.
STUDIO Vacant.

British Photoplays
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
Not Working.

British Productions.
ADDRESS: Selborne Road, Hove.
FILM: Historical Subjects.
DIRECTOR: Lieut. Daring.
CAMERAMAN: Bert Ford.

British Super Films.
ADDRESS: Worton Hall, Isleworth.
PHONE: Hounslow 212.
ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).
From Waterloo to Isleworth. Fare: 1st 1s. 0½d., 3rd 9d.; R.T., 1st 1s. 9d., 3rd 1s. 6d.; a.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains, 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.
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STUDIOS: Weir House, Broom Road, Teddington.

Daisy Productions.
FILM: "When a Prince Woos."
STAGE: Starting shortly.

Davidson
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Dewhurst Productions.
FILM: "What the Butler Saw."
DIRECTOR: George Dewhurst.
STAR: Stewart Rome.
CAMERAMAN: G. Pauli.
STAGE: Third week.

FILM: "The Uninvited Guest."
DIRECTOR: George Dewhurst.
STAR: Stewart Rome.
CAMERAMAN: G. Pauli.
STAGE: Third week.

F. P.-Lasky.
ADDRESS: Poole Street, Islington.
PHONE: Dalston 2770.
ROUTE: Bus 38a, to North Road, and then tram No. 11.
STUDIO being used by Grahame Cutts.

Gaumont.
STUDIO: Lime Grove, Shepherd's Bush, W.12.
PHONE: Hammersmith 2090-1-2.
ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station

FILM: "Bonnie Prince Charlie."
STAGE: Scheduled.

Glen Film Productions.
ADDRESS: 20, Lisle Street, W.C.
STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
Not working.

"Gems of Art" Film Co., Ltd.
ADDRESS: 1, Bear Street (opposite Daly's Theatre).
FILMS: "Gems of Art."
DIRECTOR: Norman Macdonald.
CAMERAMAN: E. Groc.
STAGE: Casting.

George Clark Productions.
ADDRESS: 47, Berners Street, W. 1.
PHONE: Museum 3012.
FILM: "The Starlit Garden."
DIRECTOR: Guy Newall.
STAR: Ivy Duke.
CAMERAMAN: H. A. Rendall.
STAGE: Second week

Grahame Wilcox Productions.
ADDRESS: Poole Street, Islington.
PHONE: Dalston 2770.
ROUTE: 'Bus 38a, to North Road, then tram No. 11.
FILM: Not announced.
DIRECTOR: Grahame Cutts.
STAGE: Starting shortly.

Granger-Binger.
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PHONE: Gerrard 1081 and 1728.
STUDIOS: Haarlem, Holland.
FILM: "The Hypocrites."
STAGE: Eighth week.

Granville Productions.
ADDRESS: 61, Berners Street, W.1.
PHONE: Museum, 2528.
FILM: "Hennessey of Moresby."
STAGE: Starting shortly.

Hardy.
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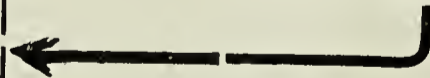
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Vol. II No. 84

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Jan. 13, 1923

The Highbrow Again.

THERE are many varieties of opponent with whom the motion picture industry has to contend. Prejudice has its basis in prudery, in vested interest, in absence of real knowledge, in radiant and impervious stupidity, and in double-distilled highbrowism. It is usually perfectly honest and sincere. Now and again one encounters the individual whose disapproval of the screen is qualified. He realises that it has unfortunately come to stay, but declares that its proper sphere should be the presentation of fact and not of fiction, on the assumption that the silent sheet is—for some obscure reason—an illegitimate medium for the expression of the human imagination.

Abolish Photoplays!

IT is this particular type of reasoner with whom we, as representing those whose livelihood depends on the film play, are chiefly concerned. Critics such as Mr. Edward Shanks—with whom we are dealing on another page—would like to see the abolition of the film actor and actress entirely, and apparently are in favour of their earning their bread-and-butter in some other walk of life. (Incidentally, many of the players themselves would prefer this—but that is by the way.) Mr. Thomas Burke, in spite of the fees from "Broken Blossoms," has lumped all film players together under the head of "simpering acrobats"—hardly a complimentary expression to apply to the eminent stage folk of both continents who have added screen fame to their footlight laurels.

Masterpieces Only?

THE basis for much of this carping would appear to be the undoubted fact that the highly cultivated literary man who visits the average kinema sees, like everybody else, far too large a proportion of contemptible rubbish. Until theatres specialise, this will always be the case—just as the sales of "Deadwood Dick" and "Home Tosh" on the railway bookstall exceed those of the poems and novels of Mr. Shanks and Mr. Burke. Perhaps these gentlemen will realise some day—as most authors have already done—that as brilliant creative work is to be found in the kinema field as in other departments of story-expression. We do not expect—nor claim—that every film should be a masterpiece. Most people see films in the same spirit in which they read a

magazine story, and, indeed, the intellectual gradings of both forms of story-telling are on scales that practically correspond.

Sun and Studio.

THE traditionally bad weather of this country is, in spite of those who gladly make it an occasional excuse to cover their own shortcomings, not the serious obstacle to picture production that many people imagine. No one seriously contends that it can compete with California, however, and it often seems strange to us that productions are not more often scheduled according to season. For instance, those pictures which are nearly all interiors seem to be too frequently "shot" in the summer months, and outdoor pictures are often delayed by their being

¶ Last week's issue of "The Motion Picture Studio" was ————
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made at the wrong time of the year. We admit that there is too often no choice in the matter, but the result must inevitably be a waste in the one instance of sunshine, and, in the other, of money. The small producing unit is less to blame in this respect than the large firm, which can, by a little care, arrange its producing program in accordance with the seasons. In spite of the clerk of the weather's pranks, the varieties of weather in England still have a rough relation to the almanac.

The "Kinema Sense."

DR. C. W. KIMMINS has discovered that the intelligence of children appears to have been increased by films, inasmuch as the adult members of the Kinema Commission who visited theatres had far greater difficulty in following the story than had the children. The *Daily*

News, in commenting, says: "Most of us know well what Dr. Kimmins means. How many adults with what President Harding calls a 'normalcy' of intelligence have gone to the picture-houses without ever experiencing that sense of irritated bewilderment which is produced by the sudden changes of scene and the enormous cuts that often reduce the pictorial story to apparent chaos? But we do not think the kinema sense should be given a really high place among the super-subtle senses. You have to grow down and not up to it. What baffles the adult of cultivated intelligence until he has become accustomed to the new technique is the psychological crudity of these mutilations which the average child happily does not bother his head about. They represent little more than a brutal application of the familiar literary device of the three stars. The three stars, or any number of them, are on the whole less provocative. At least you can see them."

The Real Reason.

CERTAINLY the stars above these words are less provocative—and we are tempted to say, less irritating—than many "stars"! But our contemporary should know by this time that the crudity complained of is, so far from being a part of technique, simply evidence of bad cutting—and bad continuity—two evils which are doing incalculable harm to every end of the industry—and much damage to the reputations of film artistes, who are often actually blamed by the uncritical for the very defects which spoil their work.

Limelight.

THE famous film-player, by virtue of being seen all over the globe on the screen, has a fame that transcends that of the monarch, the statesman or the giant of commerce. This fact gives disproportionate prominence to any lapse from rectitude, and it is therefore perhaps not very surprising that the occasional revelation of the turpitude of a screen notability tends to create the deplorable impression in the public mind that all those in our industry should be regarded with suspicion. We desire to whitewash nobody, nor to claim the nauseating excuse of "temperament." At the same time, the ordinary man found guilty of drug-taking, immorality or any vicious delinquency does not, as a rule, have half-columns of scandal, with portrait block, in every newspaper.

Who's Where

Several Directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ASHTON, CHARLES, Crantock, Hainault Road, Leytonstone, E., or Kinema Club.

AIWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

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BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

CAREW, JAMES, 15, Burleigh Mansion, Charing Cross Road, W.C.2. Gerrard 3904

CHESNEY, ELIZABETH: c/o Miss Merris, 25, Clevedon Gardens, W.2. (Flat 4). Padd. 5844.

D'ESTERRE, C. A., 13, Fawcett Street, Redcliffe Gardens, S.W.10 'Phone: Kensington 4003.

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

ELLIOTT, VIOLET, 120A, Kensington Park Road, W.11. Park 2077.

FOLKER, S. N.: 103, Fowlers Walk, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

GRACE, ADELAIDE, 103, Morshead Mansions, Maida Vale, W.9.

GRAFTON, GEORGE: 289, Scott Ellis Gardens. St. John's Wood, N.W. Paddington 6928.

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HOPE, MARGARET, *Character and Juvenile Leads. Late Ideal, Masters, Stolls, etc., etc.*, 5, Balcombe Street, Dorset Square, N.W.1. Padd. 2284.

HOWARD, LIONELLE: 108, Alderbrook Road, Balham, S.W.12.

JONES, T. ARTHUR: "High Tor," Summer Road, Hampton Court.

KAYE, FRED A., care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 630.

LE BRETON, FLORA: 34 Nevern Square, S.W.5. Western 1936

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MONCRIEFF, ADRIENNE, 12, Russell Chambers, Bury St., W.C. Museum 7977.

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RAYNOR, ALBERT E., "Strathmore," Spencer Road, Chiswick, W.4.

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SEARLE DONALD: 32, Lauderdale Mans. Maida Vale. Maida Vale 2177.

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CHALLIS N. SANDERSON.

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H. B. PARKINSON.

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High Lights

Intimate Studio and Club Gossip

Rex Ingram will arrive in England in about a fortnight, and may appear at the *première* of his newest picture, "The Prisoner of Zenda," at the Palace Theatre. The cordial wishes and heartiest greetings from the Industry await this brilliant young Englishman, who at the age of twenty-nine has so rapidly won by sheer genius such an eminent place among the giants of filmdom. Alice Terry, his wife and leading lady in most of his great films, will accompany him.

* * *

Stewart Rome, according to a brief line from Berlin, hopes to be back this week-end. Unlike Madge Stuart, he finds things far from dull in the city of the Spree—except the picture theatres, which he assures me are for the most part extremely boring.

* * *

Richard Garrick, formerly associated in this country with Gaumont and Broadwest, writes me in a breezy strain from Rome, where he is producing a picture from a scenario of his own. He finds everybody most helpful. With Garrick are Phil Ross and Risi, two cameramen who were with him at Walthamstow two years ago. After the picture is completed, Garrick contemplates a short trip to the States to get up-to-date, as he puts it. His leading lady is Yacinthe, a young and beautiful dancer of international repute, who has already appeared in two films.

* * *

The ends of the earth seem to be explored by the modern British producer. A new six-reeler is now being assembled for Baron Films, viz., "A White Barbarian," featuring Herbert Leonard and Leal Douglas. The entire picture, which Herbert Leonard directed, was "shot" in Central Africa last year—a territory usually associated with shooting of quite a different kind.

* * *

I had an illuminating chat this week with Langhorne Burton, who, looking fit and well, has just returned to this country after several months' work in the States over a wide area. He found time in the midst of his constant work to visit many of the Eastern studios, including the Famous Players-Lasky, Fox, Cosmopolitan and Biograph. Among those he met were

Tom Geraghty, Harry Millarde, David Powell and Elsie Ferguson. Millarde was shooting his final scenes for "If Winter Comes." Rex Ingram's "Prisoner of Zenda," he declares, has set America by the ears. At the time of his visits the studios on the Atlantic side were beginning to grow active after a protracted spell of comparative stagnation.

* * *

Adrian Brunel, just back from Berlin, encountered me almost on his arrival. "The Man Without Desire" has been completed and is now being edited for early Trade exhibition. Scenes have been taken in Venice, Berlin and London. Its international character may be judged from the fact that although Ivor Novello, an Englishman—or should we say a Welshman?—is the star, the villain is played by an Italian actor, the leading lady is Russian, and other parts have been enacted by natives of Italy, Czecho-Slovakia, Germany and Belgium.

* * *

Brunel confirms George Dewhurst's reports on German filming conditions, the main advantage of which to the alien producer lies in the superior organisation rather than in the rate of exchange. The technical efficiency of the Teuton is apparently very marked; and the operations of the visitors were studied with the closest attention.

NEXT WEEK'S TRADE SHOWS

GRAHAM-WILCOX

"Paddy—the Next Best Thing."

From Gertrude Page's story.
Directed by Graham Cutts.
Photographed by René Guissart.

Leading players :

Mae Marsh, Nina Boucicault, Hal-dee Wright, Darby Foster, George K. Arthur, Marie Wright, Lillian Douglas, Tom Coventry, Siméon Stuart.

Trade show : Alhambra, W., Tuesday, January 23, at 11 a.m.

BUTCHER-CARLTON

"Rogues of the Turf"

From John F. Preston's play,
Directed by Wilfred Noy.

Trade show : New Gallery Kinema, Thursday, January 25, at 11.30 a.m.

Master Films has now vacated the Teddington Studios, on the expiration of the lease from Meyrick Milton, and possession consequently has reverted to Mr. Milton, who is making considerable structural alterations which will take some little time. There should, however, be no misconception as to the future of Master Films. H. B. Parkinson has many and varied plans well afoot and will shortly renew producing activities elsewhere. The new studio has not yet been decided upon.

* * *

Henry Wilson, who prefers to be known as "Mad Wilson," is the "acrobatic pigmy" whose challenge appears this week. He plays the part of the stunted Andaman Islander with a hobby of killing his enemies with poisoned darts through a blow-pipe in "The Sign of Four." His physical attributes and histrionic intelligence should establish him as a unique portrayer of such grotesque and sinister parts. A wonderful fall from a skylight down a flight of stairs alarmed everybody at Stoll's the other day—except Wilson himself.

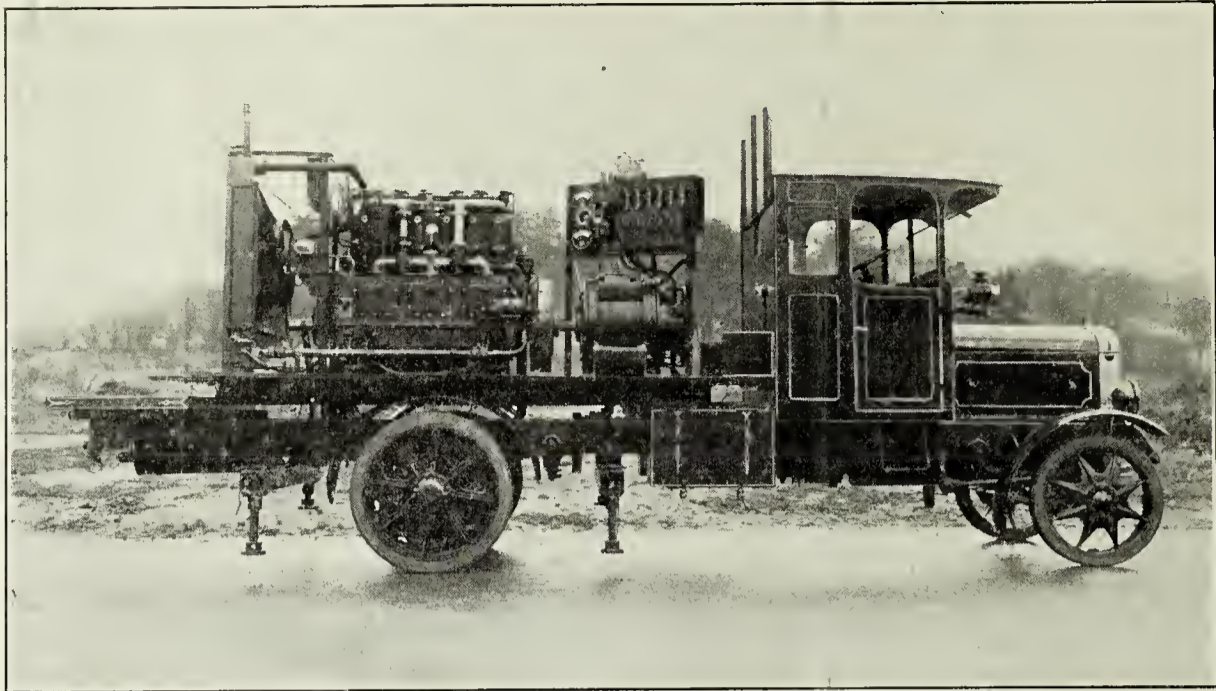
* * *

General sympathy will be extended to Donald Searle who is incapacitated by an unlucky accident last week. During the performance of "Peter Pan" at the St. James' Theatre he fell from a height on to the stage, injuring his knee. He pluckily continued his part of Slightly, but has since had to lay up—a withdrawal from activity which must be especially irksome to this mercurial little comedian.

* * *

We hear that Lady Diana Manners' pet terrier spoiled an impressive death scene in "The Virgin Queen" by jumping on to the bed and barking. The scene had to be re-shot, of course, and the offending dog securely tied up. Under such circumstances we can imagine Mr. Blackton's unruffled patience would be a contrast to the behaviour of certain other directors in similar circumstances!

Megaphone



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The Kinema Put in Its Place

A Pat on the Head—or is it a Blow?

THE kinematograph has been much put forward as a rival to the drama; and I have always maintained that its true function is not this but the literal reproduction of actual fact. Tragedies and comedies can be presented on the screen. We can thus get some satisfaction of our æsthetic desires. We can thus get them very cheaply. And is that all? I incline to the conclusion that it is. A dramatic situation cannot be carried through on the film without expedients that could be better dealt with in another way."

Thus Edward Shanks in a recent laudatory notice of the Mount Everest film. He contends that the film cannot give more than an extended realisation of facts, and that the modifications to a story which it alone can portray are in the end trifling. It can record with remarkable success the characteristic achievements of our age. No scientific illustration which calls for the use of the moving picture camera should be dispensed with; and in this sphere it is a natural development of contemporary registration of events that will be valuable to posterity.

"But when it rivals the theatre it seems to me to be a transitory and vulnerable consequence of what is weakest and most detestable in our age. It is a substitute which is mentally easier and financially cheaper. Perhaps in other articles I have exaggerated the importance of its easiness. In most picture houses one can always get a seat. One does not expect much in the way of entertainment, and one gets very little. One certainly gets nothing that one needs distress oneself about. It does not matter if one gets in late; it does not matter if one comes away early. And this is the real case against the Silent Drama. It performs the same function as the spoken drama but with infinitely less acuteness of appeal. It stays the hunger of the mind without nourishing the mind. And it will last only so long as the peculiar and unhealthy conditions which engender it."

This point of view, coming from a clever and rising young writer such as Mr. Shanks, is worthy of the special attention of all who possess an interest (both material and creative) in the film that tells a narrative. It amounts to a rejection of the film as a means of story-telling, on grounds that appear to us insufficient and unconvincing. We have heard a similar view expressed from other isolated quarters. The reason it is held is undoubtedly because those who complain in this strain have never seen a film play that satisfied them. Is this because they have seen so few films? They would certainly reply that they have seen a large number of bad films; but then so have all of us.

It is no use urging that most of the eminent figures in the world of letters see incalculable possibilities in the film-story. This very fact would probably be seized upon as confirmation by the ultra-modern young writer, whose contempt for the great personalities of his own craft is almost symptomatic. He will flatly say

that stories should not be told by pictures in motion.

Does he object to the great paintings that tell stories? He probably appreciates them. Does he appreciate the continuity expressed in Hogarth's various series? Are not these succession of pictures? Where is the line to be drawn? One of the cardinal mistakes of this attitude is the gratuitous assumption that the kinema is trying to supplant the theatre, and partly succeeding.

"But the film has come and has settled itself upon us. It is a serious, if an unworthy, rival to the theatre. This is a question that must be dealt with seriously. The theatre is assailed by all manner of enemies, some internal and, apparently, necessary, some external and, apparently, sent against it purely by accident. My own deliberate opinion is that the theatre must not yield too easily, either to obvious censure or to the competition which itself has made lamentably too easy."

If the theatre's shortcomings were really to blame for the popularity of the kinema, surely it would be more to the point to mend the theatre than to abuse the moving picture. But the play that is really good has cause to complain of public apathy, and those who appreciate the language, diction, and actual personality of the actor never pretend that the kinema

can ever be a substitute for the spoken drama.

But the kinema drama has potentialities of time, space, setting and change which can fairly be called advantages over the novel and the stage. Why should these devices—which are largely a substitute for the spoken and printed word—be considered inferior to those of the novel and the footlights?

The argument of those who protest against the film-play as such always appears to be that the film's devices are in-artistic and in some way illegitimate; but no reasons for dogmatizing this ever seem to be adduced.

The present attitude of the superior literary critic towards pictures resembles that of a man who reads the first four or five books on the shelves of a Bloomsbury boarding-house and then writes an article on the contemptible condition of the modern novel, declaring that modern libraries would be admirable if all the fiction were eliminated in favour of books on exploration and bee-culture.

Fortunately the voice of the anti-film highbrow is audible chiefly by reason of its isolation. Most serious students of films realise that there is much room for improvement in the art—or business—of story-telling by the screen; and the faith of these is not to be shaken by those whose prejudice is destructive of their sense of proportion.

Colour Values in Photography

Interview with "Bax"

THE fact that motion picture films are in monochrome by no means lessens the importance of right colour from the director's and camera-man's point of view," said "Bax," who has just concluded a contract for J. Stuart Blackton on the important costume play "The Virgin Queen."

As everyone acquainted with the technical side of film production knows, it is essential that the colours of sets and costumes should be such that the monochromatic tones they produce are satisfactory. A considerable amount of research has been done in the direction of devising means for ensuring right colour from the photographic point of view, and, perhaps, the most interesting work has been done by "Bax."

"At present the majority of camera-men and producers attempt to arrive at an estimate of tone by looking through tinted light screens, but this is at best a makeshift. I have made a study of colour from the photographic point of view, and my work is based upon exact knowledge of tone values. Its most important development is, perhaps, my method of painting costumes, which will appeal to producers from the economic standpoint. It is obvious, for example, that great difficulty is often found in the case of period dresses and costumes in obtaining not only the correct design, but the correct colour from the photographic tone point of view.

"Even if the dress is found it is all

too likely that the colour values of an age which did not know photography will not be suitable for the film medium. I, therefore, design the dresses in the proper style, and then paint them in correct patterns, but only using colour values which will suit the purposes of the screen. The cost is the same, and the producer ensures that he not only gets the right design, but the right tones as well."

Movement and form are naturally the greatest elements in the film medium, but colour must not be neglected. Here is where an artist like "Bax" becomes so essential, for the camera-man and the artist have essentially the same problem to solve, even though the latter apparently works in monotone.

"In the case of natural colour films," he continued, "painted materials can, by means of experiment, be made to give the colours and tones desired. Light and dark tones of the same colour on different classes of fabric come out in entirely different colours on the screen. This can be avoided by my methods. The artist, for the sake of both economy and effect, should design and paint the material. By this means he can bring all his artistic ability to bear on getting the desired results and creating the desired impression. For it is the artist who lives by means of translating his impressions on to canvas or paper, and who thinks and sees in light and shade. His art training, therefore, fits him to undertake this work with the producer."

Why Not a "Wash-outs" Association?

Let All Incompetents Come Into Line!

ANYONE who has tried to organise either the whole film industry or any section or side of it soon discovers that circumstances make any concerted effort a dream of the millennium rather than a practical possibility of the present. The mere question of qualification presents, as far as those on the production side are concerned, annoying and arresting difficulties. What is a film artiste? What is a producer, an assistant, an art director, a casting director? A committee composed of Sherlock Holmes, the prophet Job, King Bruce and Mark Tapley might arrive at some satisfactory definitions; but I am not sure. The time, I fear, is not yet at hand. In the meantime, why not form a powerful federation composed exclusively of those whose attainments are in a sense negative—those who have well and truly earned the crude but graphic description of "dud"?

Naturally, it would be highly necessary to stem the rush of prospective members by limiting their numbers; and here would

come in the searching qualification tests. I have drawn up a rough outline of them, and submit them in all diffidence as a working basis:—

(1) The Wash-outs' Association shall consist entirely of those who have proved that they have damaged the prestige of British motion picture production.

(2) Producers are not eligible unless at least 80 per cent. of the pictures they have made have either been scrapped, put on the shelf, or suspended during production. A film put out which does not get a single booking counts as two pictures scrapped or shelved.

(3) A producer who makes a successful picture after joining the Association shall be warned, and on repeating the offence, shall be expelled.

(4) No film artistes are eligible, except: (a) Those who can prove that their success is in no way due to personal merit; (b) those whose parts have been cut completely out of at least six pictures; (c) those who can furnish certificates from six

or more producers, testifying to their being nuisances, unreliable, and unintelligent; together with verbatim transcriptions of the language employed to them on the floor by those in authority.

(5) Membership shall extend to amateurs who have wasted money on the film business. Candidates for the Committee nominations must have wasted at least £50,000 in one particular year, and, of course, are not limited to amateurs. Society people doing films as a hobby are eligible automatically.

(6) Special claims to eligibility will always be considered, and should be accompanied by bad Press notices, reports of criminal proceedings concerning the candidate, or evidence of doubtful character and habits. Talking abilities, and generally impressive appearance of a deceptive kind are always taken into account.

(7) Producers, scenarists and film-mutilators may be requested to satisfy the Selection Committee they can spoil a good story. The author's recognition of his original narrative, or the comprehension of the finished film by an average kinema-goer, shall invalidate such candidates for election.

(8) Responsible heads of producing firms will be required to tabulate at least five distinct ways of defrauding small-part and crowd workers out of their just dues, and to show evidence of their systematic use of such methods.

(9) No agents will be eligible unless they can establish a long record of corruption, including refusal of their L.C.C. licence at least twice.

(10) Promoters of film schools are eligible without nomination, but one prosecution is the minimum allowed for qualification.

(11) Special ignorance tests for cameramen will be held, and membership of the K.C.S. shall disqualify.

An association on the above lines is surely much overdue. It would greatly facilitate the activities of many people in our business if they had opportunities of personal contact; and it should be easy to get together a large number of founder members. The greatest advantage of all would, of course, consist of the prestige attaching to membership of the Wash-outs' Association, which fact would be a guarantee to those outside it of the real status of any and every member.

Peggy Hyland Married

Fred Le Roy Granville the fortunate Bridegroom

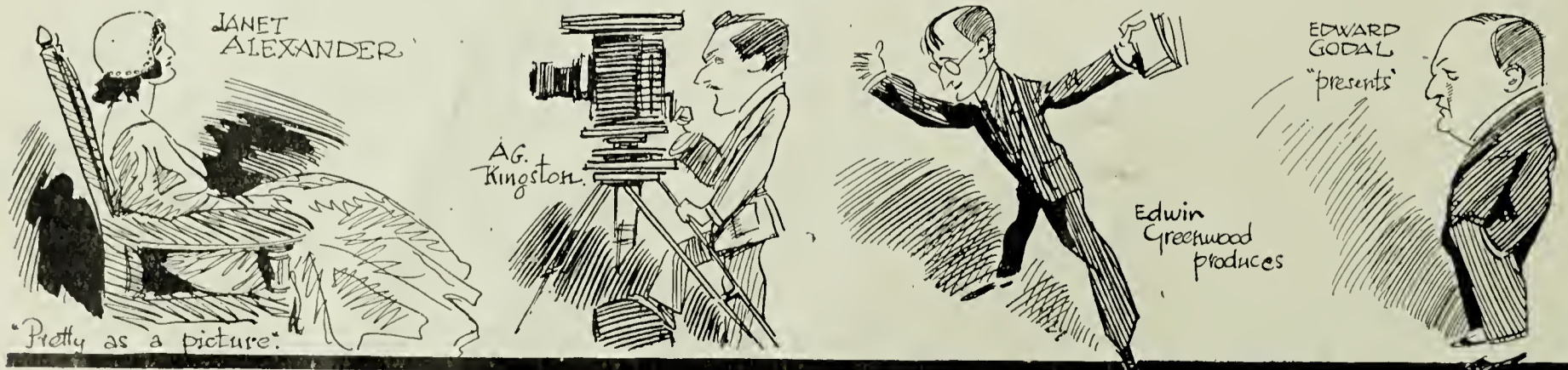
THE nuptials of Peggy Hyland and Fred Le Roy Granville took place unobtrusively last week, and the congratulations of the entire Industry will be accorded both of them. The personal esteem in which they are held by all who know them is deep rooted, and we join the rest of their numerous friends in wishing them health and prosperity in a partnership which is at once a personal and a business one.

Peggy Hyland and Mr. Granville met just over three years ago at the Fox studios, and have been working together ever since with such excellent results. Mr. Granville has been cameraman to Tom Mix. A magnificent wolf-hound he brought home to California was the cause of their becoming acquainted; her admiration for the dog, however, did not extend to his master at first, because he called the animal away, to her annoyance.

Chance brought them again together during G. B. Samuelson's production in the States of "At the Mercy of Tiberius." Their friendship ripened during the subsequent productions in England of "The Honey Pot" and its sequel, "Love Maggy," and especially in the course of Granville's triumphant success "Shifting Sands," which lately received a chorus of praise.

In spite of a decided Transatlantic accent, Mr. Granville is British. He was born in Victoria, Australia, and has spent much of his life in the various lands and islands of the Pacific Ocean. He first arrived in England in 1920, and soon obtained a real standing among British directors, taking companies in several cases out of the country for foreign locations. He has ambitious plans for a series of special Granville pictures, of which "Shifting Sands" is the first, and intends to utilise as far as possible only British screen artistes.

Peggy Hyland is a Birmingham girl who began her screen career, after a brief apprenticeship on the stage, in 1912. In her first picture, "The Love of an Actress," she was thrown into the Thames—an experience which nearly caused her to revert to less exacting work. Her later films include the Ideal version of "Caste." She crossed the Atlantic to work for Famous Players, Vitagraph and Fox, returning after attaining much popularity, to England for Samuelson. Latterly, she has directed a series of comedies, in which she is starred. She is an expert cutter, and is often to be found among the endless celluloid ribbons engaged on this important side of picture making.



KINEMA CLUB NEWS

THE annual general meeting of the club, when under its constitution the council and executive officers are elected, is fixed for Sunday, January 21, and will be held in the club itself at 3 p.m. All members are earnestly requested to attend, as the business to be done will affect their interests for the next twelve months, and proposals to modify the rules will be open for discussion and decision.

After the meeting, an old-time concert has been arranged for the evening, when muster will thus celebrate the first mile. Sydney Paxton and Fred Groves will act as chairmen. It is hoped that a large some attractive "turns" are promised, stone in the history of the club.

During its twelve months' existence—at first an uncertain one—the club has grown in power and developed a great new spirit among all the workers in filmcraft. New members are constantly joining and it is becoming more and more a recognised venue where sociability and comradeship have brought together dozens of men and women who would certainly never have established the mutual friendly feeling existing between them in any other way. Many productions have been cast from its active members, and the official associations of directors and cameramen use the premises as their regular meeting-place. Credit and honour must be accorded to all those who made its inception a reality in the face of formidable difficulties, and especially to George Ridgwell, its chairman, but for whom the club would probably not have weathered the storm.

To-night (Saturday) the club kinematographers reappear with Malcolm Tod at the drums, in his most destructive mood at the usual Saturday dance.

Kinema Club Carnival

The Hotel Cecil will be very crowded on the night of February 5, and the early morning of the 6th. The Entertainments Committee and Billie Bristow are disposing rapidly of the tickets at 25s., including supper. The public should flock to see every British film star, and various "stunts" are being hatched. Clarence W. Green's Commodore Band has been engaged, and some striking lighting effects are promised. Tickets may be obtained through any club member, at the club itself, 9, Great Newport Street, or of Miss Billie Bristow, 175, Wardour Street (Gerrard 240), who asks us to persuade everybody who can give prominence to a poster to apply to her for one quickly.

History and Romance Too

New B. & C. Series of Two-Reelers Promise Well

WHETHER the motion picture is actually making history or not, there can be no doubt that it is recording it. Many of the traditional and current versions of English history are accepted as authentic until they are corrected by another age. Screen versions of history have the advantage of being criticised when necessary immediately after they are made, and there can be no doubt that authoritative screen versions of history will one of these days be a feature of the archives of the nation.

The B. and C. Company are to be congratulated on their enlisting the services of Eliot Stannard and Edwin Greenwood, who are jointly responsible for the scenarios and direction of their new series of two-reelers. The settings are in varying periods of English and foreign history, and as the theme of each centres round a woman, they are not likely to be "dry" or monotonous. In "The Importance of Being Earnest," one of the characters observes that even the strongest men are often susceptible to the charms of the fair. History is full of such instances. Indeed, if it were not so, history would be quite unreadable.

Without accepting Wilde's cynicism, the romantic element is almost an indispensable one in presenting as entertainment (which all films should primarily be if they are put before the general public) phases of history. "Wonder Women of the World" should therefore have an appeal which differs in some degree from any previous enterprise on similar lines.

Behind the national or public endeavours of those who have made history is hidden the personal or intimate side of their characters, which while often directly influencing their public careers, always reveals a more true picture of the superman than when he is consciously displaying his greatness to the people.

The more the private life of the superman is examined the more obvious becomes the influence of the wonder woman, for, as though instinctively selecting his complement, almost every great man has found the wonder woman who is to raise him to supremacy, or hurl him lower than the dust. Nelson finds an Emma Hamilton from whom to draw courage and inspiration. Mark Antony finds a Cleopatra in whose arms to forget the greatness he has achieved.

We visited the Hoe Street studios this

week and were impressed with the manifest sincerity of those who are the guiding spirits in this series. On the floor we encountered Russell Thorndike, as Charles I. a rôle which has recently won him added prestige on the West End stage, and presently saw many scenes taken, in which Janet Alexander, as his unhappy Queen Consort, and other figures of his day, lived again in the uncanny beam of mercury vapour.

Edwin Godal explained the scope of the series to us, and Eliot Stannard expressed his enthusiasm with which he and Edwin Greenwood had embarked on a task involving an enormous amount of literary research. He instanced his quest for a correct notion of the printing-press used by Marat for the circulation of his pamphlets which helped to precipitate the French Revolution. Endless work culminated in the discovery of a book in the British Museum, and permission had to be obtained before the pages could be cut. There they found the very details they wanted, and an actual illustration. The information of the Press's construction actually inspired a dramatic effect to be obtained by its operation, and an exact model, with replicas of the pamphlet, was at the present studio. He felt with Mr. Godal that there was now happily a tendency to regard the short film as something more than a cheap unviewed "fill-up," and anticipated the day when a feature might be no longer than two reels.

The subjects already utilised include dramas centring round Madame Recamier, Empress Josephine, Simonne Evrard and Charlotte Corday, and Henriette, the Queen of Sorrow. Lady Jane Grey and Lucrezia Borgia will form the basis of others. Many well-known players on stage and screen are being starred. In most cases the woman's own standpoint will be brought out sympathetically.

History, made entertaining by emphasising its human side, and depicted without distortion by experts whose passion for accuracy in setting and dress is almost an obsession, should prove a welcome innovation among the welter of stereotyped "features," and we trust that their realisation will justify the enterprise of the B. and C., and the discriminating Regent Film Company who will handle them.

David Wilson's sketches, on this and the previous page, show what it looked like to him. He is now in hiding!



Cutting and Continuity

by ALMA REVILLE

THESE two very important branches of the film business have been sadly neglected, and it seems incredible that such necessary items should be continually overlooked.

The two words will always go hand in hand, and until the art of both is thoroughly mastered we will still have to bear with "that long-drawn-out film." How often is this remark passed on an otherwise good production?

If Mr. Producer would give just a little more forethought to the continuity and cutting of his production *before* commencing it—and keep these two words continually in his mind whilst he is building it up—how much worry and time he could save in the cutting-room.

There is an art and technique in cutting which, though perhaps not noticeable to an audience, is as important as art and technique are to the building of a set.

The public, who are now taking far greater interest in the production of films, know there is *something* wrong with many films. They are so long and drawn out, and they immediately put this down to bad production, whereas in all probability a careful editing and cutting would have changed their opinion completely.

And *they* are the people you are out to please.

And is this so very difficult? I think not. The public, especially the British public, are not hard to please, and *they* know there is something wrong with British films.

If producers would give just a little more time and forethought to continuity and cutting, whilst they are *making* their films, they would not overcome this slackness only, but they would be well repaid by the results.

In my opinion it is most necessary for any producer to have a continuity writer, who has an experienced knowledge of cutting, working continually with him whilst on production. The continuity writer should know the script—backwards—and should also ascertain the producer's plans of shooting it. With the knowledge of cutting they should possess, they should be able to warn the producer of the many little pitfalls there are to stumble in with regard to smooth continuity.

And what a vast difference smooth continuity of action—good matches, small technical details too numerous to mention—makes to the appearance to a finished

production! And it is the continuity writer who is responsible for these.

The art of cutting is Art indeed, with a capital A, and is of far greater importance than is generally acknowledged. It is more than a mechanical method of eliminating the N.G. takes and cutting off the numbers, which, unfortunately, many consider cutting.

The first question is to ask what is the most essential point in cutting? The obvious answer is—smooth continuity.

There are so many pitfalls into which it is very easy to slip in the cutting of a picture. For a start, you do not want it to drag, therefore you must "snap it up a little." Beware! Make it "snappy" by all means, give your audience just enough for them to like it and want some more, but this is very often mistaken—and results in a flashy picture, which looks as if the cutter had tried to make his film resemble the illuminated signs in Piccadilly.

The next most important point is the art of switching on your new camera angles, until it is impossible to detect the change—it is unwise to remind your audience they are viewing a picture made by a mechanical machine. This also applies to the close-up. Avoid giving that nasty jar to the eyes, which is always a source of annoyance to the audience. Until you have overcome this, the close-up, however artistic it is, will never be fully appreciated by your audience.

These apparently small details in cutting make *such* a difference to the appearance of the finished production, and are well worth a little extra time and care spared to them.

First and foremost, keep in your mind throughout the whole process of cutting—your audience. Try and see your film as your audience will see it for the first time; follow your characters and continuity as they will follow it. Remember you know your picture—probably backwards—they do not!

An enormous amount of time is saved if eliminations are made and the chosen takes assembled into a rough continuity as the production is progressing.

Now take the actual cutting. What is the chief object in view? To keep your picture full of interest, running with a smooth continuity—but it must *not* drag in any part. How often is "flashing" employed as means to "snap it up"? Make a picture "snappy," by all means, but beware of the very great difference between a "snappy" and "flashy" one.

The next most important point, I think, is the cutting in of close-ups. The public are not very fond of close-ups, and do not always appreciate their artistic value. Try, therefore, to let them see them without that nasty jump and strain on the eye, and they will enjoy them much better.

First and last, the chief point to remember is to consider your audience, see the film as they will see it for the first time. This is the art of cutting, which, until it is more thoroughly mastered, will prove a holdback to British pictures.

Dewhurst Returning

British Company completes Two Films in Berlin
English Flappers Unmatchable!

Stewart Rome, Madge Stuart and the other British players who have been working Berlin during the past few weeks, will probably have arrived back with Geo. Dewhurst by the time these lines appear.

"The Uninvited Guest" has been quite completed, and awaits assembly, and "What the Butler Saw" lacks only a few British exteriors.

Dewhurst suddenly required two young girls to play English flapper parts in "What the Butler Saw." Realising the hopelessness of attempting to discover suitable types among German actresses, he quickly wired for two from London!

Cynthia Murtagh and Winifred Nelson left at once for Berlin, and are returning with the remainder of the company.



George Dewhurst at work in the Jofa Studios, Berlin

GEORGE RIDGWELL has finished "The Blue Carbuncle" in the third two-reel series of Sherlock Holmes stories, and the next of the batch will be "The Gloria Scott," "The Speckled Band," and "Silver Blaze." For these latter episodes he is now scouring the land for an old wooden frigate, a snake that will climb ropes, a cheetah, a baboon, and a racehorse that can act. If any of our readers should have such things by them, now is their chance to lend them. The director promises to return them free from damage, defacement or moth, and will be glad to hear, at Stoll's, of any means of getting them, as the great department stores appear for once to be stumped.

Constance Collier's many friends will hear with regret that she is seriously ill.

Kenelm Foss has now returned to London from Italy.

George Foley has been playing heavy lead for British Productions at Hove.

Robert Laing is playing in "A Royal Divorce" for Samuelson.

Audrey Ridgwell has a part in the coming Robey revue at Covent Garden Opera House.

J. G. Kelly is assistant to Walter West at the Kew Studios in "The Lady Trainer."

Ralph Forster is happily recovered from his recent severe illness.

Tom Terriss is to direct a big picture for Gaumont based on a play by Sir Arthur Conan Doyle.

Gertrude Sterroll has been playing for Granger-Binger in the screen version of Henry Arthur Jones' "The Hypocrites."

Fred Groves is playing the title rôle in "Battling Butler" at the New Oxford Theatre.

Marjorie Hume has completed her part as Simonne Everard in the historical two-reeler just produced by Edwin Greenwood.

Eliot Stannard is writing the scenarios of the new B. and C. "Gems of Literature" two-reel series.

Congratulations to Bertram Terry, who was married to Miss Maton at Bournemouth last week.

Douglas Payne has been playing for Norman Macdonald in the first of the "Gems of Art" series.

Clive Brook and Flora Le Breton are starring in a new picture, now well under way, directed by Campbell Gullan.

Terence Boddy is playing the little son of Charles I. in "The Woman of Sorrow" at the B. and C. studios.

Annie Esmond, who has been in "Ambrose Applejohn's Adventure" during the whole of its West End runs, has been playing for George Pearson.

Nancy Price and Frank Stanmore are among the supporting cast with Betty Balfour in the new Welsh-Pearson picture, "Tip-Toes."

Where . . . They Are—and What . . . They Are Doing

Tony Laing (who, by the way, was erroneously called "Tony Melford" in "Shifting Sands") is playing a boy's part in Denison Clift's production of "This Freedom" for Ideal.

Russell Thorndike, Janet Alexander, A. G. Hunter, H. Trumper, Lionel D'Aragon and Roy Beard are playing for Edwin Greenwood in the two-reel Charles I. picture at the B. and C. studios—one of the "Wonder Women of the World" series.

A PROPOSED FEDERATION

To the Editor of THE MOTION PICTURE STUDIO.

DEAR SIR,—May I ask you to correct a slight error in your paragraph in the current number of THE MOTION PICTURE STUDIO regarding Arthur William Young?

I was not speaking officially on behalf of the A.A., but on my own personal responsibility. The whole question is being investigated.

Yours faithfully,
A. HARDING STEERMAN.
Kinema Club, January 6.

Nora Swinburne has been playing in "Hornets' Nest" for Walter West.

Suzanne Morris has recently played in "The Mistletoe Bough" for the B. and C.

Gordon Hopkirk is playing Prince Rupert for Edwin Greenwood at the Hoe Street, Walthamstow, studios.

Gibson Gowland is playing Sir Michael Blackcross in the Frank Crane Ideal picture, "The Hawk."

Captain Bruce Bairnsfather will co-operate with Thomas Beattley in the forthcoming Ideal picture, "Old Bill Through the Ages."

Campbell Gullan is directing the first of a series of independent productions at the Bertram Phillips Studios, Clapham Park.

Jack Dorrington plays the organ-grinder in Maurice Elvey's production of "The Sign of Four" (Stoll), and has also been working at Samuelson's in "A Royal Divorce."

Bromley Davenport is playing a leading part for Guy Newall in "The Starlit Garden" (George Clark), and is at present on location in Italy. This is his seventh part with this company.

Edwin Ellis has just returned from Nice, where he has been playing the younger Napoleon for Samuelson's "A Royal Divorce." on French locations. Sidney Jay has now secured him for the part of Jimmy the stable boy in the Walter West production of "The Lady Trainer."

W. D. C. KNOX

Among other parts:—

SIR WALTER SCOTT

IN

"The Prince of Lovers"

(Gaumont)

SIR GEORGE FORREST in

"A Gipsy Cavalier" (Blackton)

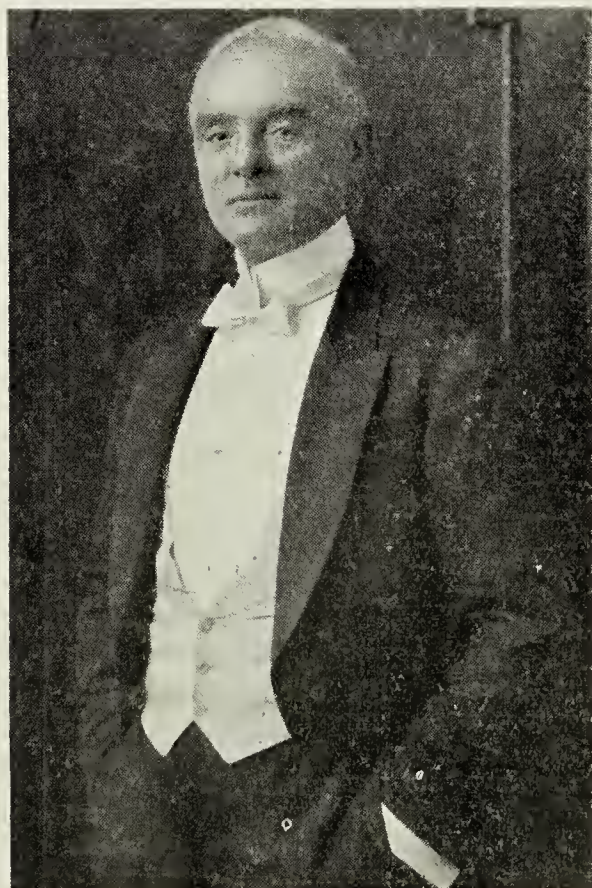
"Expiation" (Stoll's)

"Open Country" (Stoll's)

"Flames of Passion" (Graham Wilcox)

"Paddy—the Next Best Thing" (Graham Wilcox)

Quality Films (2 Comedies)



KINEMA CLUB,
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W.C.2.

Phone REGENT 630

Showers By Schedule

Manning Haynes at Work on "The Monkey's Paw"

A COLD, humid countryside in the Home Counties; a cottage, much more natural than a real one, at a cross-roads; sputtering searchlights illuminating blinding torrents; the deafening clatter of generating lorries; shadowy saturated figures moving with obscure purpose; and a representative muster of the good people of Bushcy in the inky background.

Such were the chief features of an eerie spectacle a day or two ago, when the scenes of the climax of "The Monkey's Paw" were taken.

The whole day had been spent on the spot. The players, including Marie Ault, Charles Ashton and Johnny Butt, had been rehearsed until no misgiving on their account existed in the mind of Manning Haynes. The heavy rain had been thoroughly tested, and the rushing wind put through its paces. The lurid lights hung on the director's signal to hurl forth their fierce beams with a glare that would have shamed an American publicity agent. The cameraman, Frank Grainger, with oilskins and an umbrella over the camera, concentrated on his lenses. The cheerful but damp players hovered in readiness. The noise began, and redoubled as blast after blast from the producer's police-whistle rent the air.

Ghostly was the effect of the drenching downpour, swept in various directions by the manipulated "wind" into a howling gale. Marie Ault got thoroughly soaked by the time the several shots were taken.

Her emergence from the cottage and her horrified look up and down the road for the son who was dead, in the devastating hurricane of rain, was something to be remembered; and as she waited, dripping, for a further shot, I could see that had the monkey's paw been within reach, she would have eagerly grabbed it and given vent to as hearty a wish as those of the story.

However, the extra scene was at length shot, and Marie Ault, her clothes clinging to her, was whizzed away to His Majesty's Theatre in the nick of time. There were still more scenes, in which Johnny Butt and Charles Ashton seemed to get more cheerful the wetter they became; and by the time the lights had been dimmed and the cottage had become a sinister silhouette, the ground underfoot was a yielding morass.

The weirdest and grimmest shot, however, was yet to come. A graveyard with a fresh grave and planks over a newly-dug one was the next objective, and very convincing it looked. When the elements had once more been rehearsed—they were "starring" in this scene—the spectacle was impressive but unsettling. Picture an ivy-clad wall by a grave—rain and wind and flying leaves whirling over the flowers on the grave, which are presently whisked off by an unknown agency! Ear-splitting machinery, whirring apparatus and shrill whistle blasts, and cold mud underfoot did not ease the suggestion

that the whole scene was a nightmare from which one would presently awaken.

In the studio, Mr. W. W. Jacobs declared to me that nothing would persuade him to become a film-producer. His respect for those who, in the sacred name of art, and, perhaps, of business, would engineer and carry out without regard to physical discomfort or nervous strain, such proceedings, was intense. We agreed that the remarkable spirit of co-operation and fellowship which seemed to prevail under Manning Haynes was the reason why such scenes could be done with the minimum of trouble and delay; and indeed, the ready help which everyone under the banner of Artistic Films accords to his neighbours was an object-lesson. The sunniness of disposition of everybody after all was over was striking, but was not appreciably greater than when the excitement was at its height.

Lydia Hayward, whom Mr. Jacobs accused of improving his stories in her scenarios of them, concurred. Everybody helped everybody else, but nobody got in the way—except the Press.

"The Monkey's Paw," which is almost finished, is, of course, one of the author's departures into the grim and grisly, and is a classic of its genre. As a five-reeler it should be worth seeing. The small cast includes, besides those mentioned, Moore Marriott as the father, A. B. Imeson, and "Monty," the canine character-actor.

It is possible—and fairly easy—to be profoundly dissatisfied with things and yet never to grumble. There is no need to be silent on the many grievances which exist in the studio world. On the contrary, it is the duty of all those who are aware of them to give them the fullest publicity when the occasion demands.

The grumbler will never be eradicated. H. G. Wells has depicted a grumbler whose chronic dissatisfaction is expressed in a Utopia; and Gilbert's King Gama and

"The idiot who praises, with enthusiastic tone,

All centuries but this, and every country but his own,"

are types whose presence in our midst will always endure. In a sense they are the salt of the earth, as they represent, after all, the fanatic side of idealism; and fanatics have always been regarded as the mainsprings of any crusade or movement for betterment. But they are such poor company that their personal influence is discounted by their disgruntled mental attitude and the bitterness that tinges their conversation at all times.

There are too many of them in the creative side of motion pictures. The uncertainty of the industry is certainly a most extenuating circumstance. One naturally expects to find a larger proportion of "grouzers" among film folk than among chartered accountants. Moreover, grumbling is almost an English national trait. But surely it is not part of the foundation of our greatness.

Anyone listening for an hour or so to

The Grumbler

Nothing Satisfies Him

certain specimens of grumbler might be excused for coming to the conclusion that things could hardly be worse in the British Industry; that firms and producers are all corrupt, ignorant and spiteful; that actors, actresses, cameramen, scenarists and publicity people are hopelessly incompetent; and that merit in any one of these various spheres has no possible chance of material recognition.

This is not true. There are many whose chance seems a long time coming; there are plenty of people in high places who have no business there. On the other hand, there are scores of men and women whose knowledge, experience and integrity fit them for the positions they justly hold. There are many producers who are men of wide knowledge, cultivation, and ability; assistant producers and others who will one day be producing pictures themselves as a result of conscientious study and work; and players whose deserved success is the direct result of them taking their work seriously.

VACANT.....Next Week.
FRONT COVER
£6 10 0 without Blockmaking
Copy must be in by Wednesday next.

The grumbler is to be found at both extremes of the business, and in the middle, too. There are producers who think it an undignified thing to praise an artist, and whose direction is characterised by a querulous manner and a curt-ness of speech which does much to spoil the actor's giving of his best. If such men would only realise how much an occasional word of satisfaction means to an artist who wants to know so much whether he has done the right thing!

There are, unfortunately, confirmed grumblers among artistes who disgust their fellows and tar them with the same brush. When elaborate arrangements for transport, meals, and accommodation are made for artistes, and certain of them—perhaps normally unused to anything half so good—do nothing but find fault, is it to be wondered at that those in authority sometimes regard them as spokesmen for all the others? The whole of the players are often classed as an ungrateful pack of grouzers in consequence.

There are quite enough real abuses without having resort to imaginary ones. The grumbling spirit doesn't help—it impedes; it is destructive and not constructive. Moreover, the grumbler gets known; and if other things are equal, he gets turned down in favour of others for that reason alone. Finally, he has no sense of humour. If he had, it could come to his rescue. The broad-minded individual always makes his grievances a joke. To the narrow-minded person, a joke is in itself a grievance.

Screen Values

Measuring Up the Week's Product

"Mirage"

George Clark (Stoll).—Produced from the novel by E. Temple Thurston by Arthur Rooke.—Leading Players: Edward O'Neil, Douglas Munro, Dorothy Holmes-Gore, Blanche Stanley, Geoffrey Kerr, William Parry.

It is not easy to see why Temple Thurston's charming and altogether atmospheric novel should have been selected as the basis on which to build a five-reel film. We should have placed it in the enormous category of books unsuitable for screen reproduction. The action is, in any case, insufficient for more than two or three reels—a defect only too common to George Clark pictures.

Arthur Rooke has probably done the best that could be done with such material and has refrained from grafting on to the author's original. The result is that the continuity becomes attenuated almost to breaking-point, and the slow tempo is by degrees tantalising and soporific.

The theme in itself is a pretty and graceful one of May and December, and the old count whose love is reawakened by the daughter of his former divinity is an altogether delightful figure whose fine nature is well brought out by the devotion of his old servant. The other characters seem, indeed, shadowy puppets by comparison, partly because they are kept persistently in the background.

Edward O'Neil, who dominates the picture almost entirely, is the bright spot in it; but even his flawless performance—a consummate piece of gentle and dignified acting—only makes one wish that the story were some better vehicle for his sterling abilities.

Douglas Munro is, in the main, an excellent foil, and nothing could be sincerer than his performance in the many scenes of his selfless devotion to his master. The love scenes between him and Blanche Stanley, who is also excellent in a middle-aged rôle, are drawn out, but that is not his fault. There is never much subtlety in his work, but he is always a very human and quaint figure.

Dorothy Holmes Gore has not a strong screen personality, but is sweet and pleasant in a not very exacting part. Geoffrey Kerr is seen so little that there is hardly any footage on which to base an opinion. A real love-scene or two between the young people would have given more balance to the story and satisfied the ever-present interest in young lovers which few producers can afford to ignore.

The photography is mostly of a very high order, with many beautiful exterior scenes; but there are some very variable patches. The print was far from perfect.

The settings have been carefully chosen and arranged. The titling lapses once or twice into nebulosity, and punctuation and even orthography are not beyond reproach.

The producer has done infinitely better work both before and since this picture was made, but we feel that it would be unfair to saddle him with those shortcomings which are inherent in the theme. By the way, the Count enters the boarding-house, at the end, in broad daylight

to find candles burning on the piano, which, blown out, reduce the room to darkness. Did night fall really so abruptly, or were the blinds down?

SUMMARY.

DIRECTION: Able.

ACTING: Sound.

STORY: Pretty but unsuitable and thin.

SCENARIO: Smooth, but very slow.

PHOTOGRAPHY AND LIGHTING: Good with exceptions.

"The Romany"

Welsh-Pearson—Directed by F. Martin Thornton—Story and scenario by Elic Stannard—Photography by Percival Strong—Leading players: Victor McLaglen, Hugh E. Wright, Irene Norman, Peggy Hathaway, Ida Fane, Minna Grey, Harvey Braban, Florence Wood, Malcolm Tod. Distributed by Jury's Imperial Pictures, Ltd.

"The Romany," in our judgment, places F. Martin Thornton among the greatest of British picture directors. He would, we know, be the first to accord the due credit to those who have worked with him, but his own share is obviously so dominant that it is to him that we accord our heartiest compliments.

Never before have the beauty and rugged grandeur of Scots scenery been so triumphantly exploited. The skill with which it has been photographed and the evidently infinite care in the selection of locations has resulted in a picture that lives in its settings. It is unquestionably the nearest thing to an actual visit to Scotland, and the Land o' Cakes, were it in need of advertisement, could have none better than this sympathetic creation of all associated with it. Most important is the fact that the mountainside, the sheltered valley and the rushing flood have not been shown as simply beautiful in themselves, as is so often the case when a British producer is carried away by his own native scenery. We have seen too many native pictures in which one-third of the footage holds up the action for the sake of the settings. In these cases the proper place for such footage is in a travel film. In "The Romany" we did not see one single foot of superb scenery which was not at the same time a background for the development of the story.

The story itself is yet another vindication of the original film-play. Stannard has written a very human and smooth tale, which escapes conventionality without being too complicated, and has employed all the drama to be obtained from gipsy custom and Scottish marriage law, with excellent effect. It is clear that he has worked closely with the director.

The tragic end of the undesirable suitor was descreetly not dwelt upon in detail, and seemed, perhaps for this reason, not so clear as it might have been.

Victor McLaglen's interpretation of the gipsy chief is easily the best work he has yet done. Physically and histrionically he towers over all the other players, and one understands the very spirit and nature

of the dominating self-reliant nomad—a convincing blend of roughness and gentleness—by virtue of his performance. The more one sees him, the more one wants to see him—surely a safe criterion of a brilliant piece of work. His acting improves with every picture he plays in, and "The Romany" sets the seal on one of the greatest screen personalities in any country. His riding and fighting are part of his character-portrayal—not simply stunts; and he has acquired a tenderness at the right times which invariably rings true.

Hugh E. Wright's half pathetic and ludicrous impersonation of Gipsy Jim is also a living piece of work. The thimble-rigging early in the story gives him his best chance. We found it most fascinating.

Irene Norman looks exceedingly well—if rather unnecessarily clean about the clothes—and acts quite well as the gipsy maid consumed with fiery jealousy. A little darker make-up would have helped the character, but her work as a comparative newcomer, is very creditable.

Peggy Hathaway has improved since her last picture, and looks very pretty and ill-used; but somehow it was difficult to feel very great sympathy for her, especially when she is apparently reluctant to do any house-work—or, rather, caravan-work. This struck us as a minor blemish in the story. It was not absolutely clear, either, whether the Romany chief's attitude to her was simply protective.

Ida Fane as Zilla, the witch-like hag of a grandmother, puts up the best performance among the women members of the cast, and her acting, make-up and clothes combined to get over a sinister effect.

Minna Grey and Florence Wood contribute brief but very sound renderings of the aunt and housekeeper respectively.

Harvey Braban, despite occasional over acting, is good in a "heavy" part. He did not look wonderfully Scottish, but nevertheless played with much vigour. His abrupt doom seem a little undeserved.

Malcolm Tod is pleasant as a young Scot in a part that called for very little.

The gipsy camp scenes are wonderfully well grouped, and the crowds, full of odd types, looked the real thing. There was none of the striving after poverty effects which so often result in scenes of what may be called immaculate squalor, nor any obvious posing of groups.

The sheep-dog trial and the final thunderbolt and fire effects are triumphs of production.

Percy Strong's photography is superb

SUMMARY.

DIRECTION: First class.

STORY: Sound.

SCENARIO: Good.

ACTING: McLaglen easily outshines rest of cast.

EXTERIORS: Superlatively fine.

INTERIORS: Good.

PHOTOGRAPHY: As near perfect as makes no difference.

The American on British Pictures

An Imaginary Interview with a Candid Cousin

"HAVE you ever seen a British picture worth showing in America?"

"Sure." Titus A. Drumm, one of the foremost figures in the film firmament on the other side, chewed his cigar reflectively. "One or two—but they were just flukes. Speaking generally, they're money-droppers."

"Your showmen don't like them?"

"Well, I should smile! Have you given any of their snappy verdicts the once-over? See what they say when they try an English picture for three days! 'A good picture for the other fellow to book.' 'A few more of these and I close down.' 'Fans asked why I hired such hokum.' You can't persuade 'em otherwise."

"What's the matter with them, do you think?"

"Amateurish technique, chiefly. Now and again we can handle one, but in general they seem made by too few people—I mean they show little evidence that experts have been at work at every end. Above all, they're too slow."

"The stories lack punch and pep?"

"Not that. Our stories are no better—often a deal worse—I give you that. But

the way they're told—the unnecessary footage, the lack of snap and brightness both in scenarios and in the cutting—was probably the biggest real obstacle to their getting over with American audiences."

"But the British producer—the pioneer—should know something by now?"

"He does—but not enough. Your producers of ten years back have hardly moved an inch, except on photography itself. They try to do everything themselves instead of relying on others in matters of sets, casting, scenarios, cutting and titling. No American producer imagines he can do all these things himself—he leaves them to others who know, and works with them in consultation only."

"Perhaps we don't possess such advisory experts?"

"We didn't—once. Then presently we looked around and discovered all sorts of trained useful people, and roped them in to our business. I rather fancy some of your directors didn't want anybody but themselves hanging around."

"How are we to find them?"

"By looking for them. A heap of your brightest boys have made good in

every end over here, but you surely have a few left."

"You don't object to films because they're made in England?"

"No more than you do because ours are made here. The only prejudice that exists is based on the average picture you send. We like English ways and English scenery, but we can't take a picture on that alone."

"Don't you think that the recent innovation of our importing an American star is going to help sell our products to you?"

"It will make a difference, sure; but oh, boy! when you get an American star, an American director, why do you pick our duds? You don't always do it, I'll allow; but if you only knew what a joke it is on you for us to see our worn-out stars, whose box-office value is nil to-day (whatever it may have been once), corralled for British pictures in order to get the American market!" Mr. Drumm's mirth choked his utterance.

"Have you any advice to offer?"

"More than you would print. Boiled down, it means taking your business more seriously. You have lots of sincere, clever people in it, and you must give them more chances—especially those who do the work off the floor. And you mustn't let people who don't know be the judges of scenarios, continuity, cutting and titling—four very important things. Don't think I'm cracking up our pictures—there are hundreds here that we should never have the nerve to send over. But until your technical finish gets up to a reasonable standard, it will be waste of time trying to sell us your products, even if you get Lillian Gish or Valentino to come over and play in them." I staggered out, bewildered.

Miniature Scenarios No. 1

"Destiny's Dregs"

Fade in

Scene: Agent's office as per scene plot.

Moist agent counting coppers and checking commission register—looks up—stops. *Shot* of door. Majestic and spruce actor enters, puts up monocle—bows. *Full shot.* Agent hastily puts money in desk, locks it, chats briefly to actor, who acts very hard—says to agent.

Title: "I might be persuaded to do a little work—my terms are twenty guineas a day."

He looks benevolently at agent. *Hold.*

Close-up of agent's face, looking narrowly at actor—a flickering Hayakawa smile lingers—he says

Title: "I've got nothing at all except a crowd to-morrow, starting at six from Waterloo—if fifteen bob's any use to you . . ."

Three-quarter shot. Actor rises with superb dignity—agent begins to quail—wounded pride is on actor's face—he turns without a word, to the door; agent, fascinated and fidgety, gulps and stares. *Pan-camera to shot by door.* Actor turns to agent as he opens the door, draws himself up, and says with air of supreme grandeur

Title: "Which platform?"

He waits—listens—nods and smiles sweetly as he goes out.

IRIS OUT slowly.

Cameramen's Section News and Views and Record of Activities of Kine-Cameramen

The usual weekly meeting of the Society was fairly well attended last Friday. A new full member was elected—W. House.

A forthcoming lecture by F. Vinten is promised. The well known kinematograph engineer has consented to address the members on "The Faults of the Kine Camera and its Repairs," a wide field for discourse, which can hardly fail to be fruitful to his listeners. The date will shortly be announced.

A. G. Kingston is preparing a lecture on studio camera work for the R.P.S. suggested series. The K.C.S. also contemplate a semi-private lecture by Mr. Winslow, late studio manager at Hackney, who, it is hoped, will give an address full of reminiscence and impressions of his own.

The first meeting of the Society at the Kinema Club, 9, Great Newport Street, will take place on Friday, the 19th inst., and on every subsequent third Friday in each month.

A special "stunt" of a highly mysterious character is promised by members of the society and others, for the big Kinema Carnival at the Hotel Cecil, on February 5. The nature of the enterprise is a jealously-guarded secret, but those who will take part will include T. Scales, J. Cotter, Jock Gemmell and Kenneth Gordon (secretary).

Tickets for the K.C.S. dinner at the Holborn Restaurant on February 16, are being briskly disposed of, and may be obtained at the Kinema Club or from most members. A certain very well-known dancer will probably appear at the con-

cert which follows the dinner. A dance is also arranged to follow the concert, so that the evening promises to be a full one. Several well-known producers and stars have already promised to attend.

Tommy Scales is justly pleased and proud at the recent presentation to him of a framed photograph of H.M.S. *Hood's* officers. From the Admiral downwards, every officer has autographed it, and Scales greatly treasures this highly gratifying token of the pleasant relations that prevailed during his special work aboard the giant battleship.

Kenneth Gordon's interest picture of St. Paul's Cathedral has been made into a two-reeler, and will be issued next month by Pathé. The lighting difficulties were formidable, but he claims to have obtained unusually striking results.

Henry Harris has returned from the Continent, where he has been turning for Adrian Brunel in the Atlas Biocraft's first picture. In Germany Harris became acquainted with the author of the famous "Dr. Caligari" picture, who made Harris a most tempting offer to remain in the fatherland. Harris was pleased that his camera work had made so favourable an impression, but his contract made acceptance impossible.

E. T. Grant is shortly leaving for Australia, of which country he is a native; but his stay is not likely to be a very long one.

Frank Grainger is shooting the final scenes for Manning Haynes in "The Monkey's Paw."

Jack Cox has been turning at Stoll's for Maurice Elvey, in "The Sign of Four."

Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: Reaching the Studios :: :: ::

- Adelqui Millar Productions.—1, Leinster Square, W.2. Park 1258.
Albert-Phillips Film Production.—3, Wardour Street, W.1. Regent 3282.
Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
ARTISTIC FILMS, LTD.—93-95, Wardour Street, W.1. Gerrard 3210.
ASTOR PRODUCTIONS.—40, Shaftesbury Avenue, London, W. Gerrard 8436.
ATLAS BIOGRAFF.—58, Haymarket, London, S.W.1.
BARKERS.—Ealing Green, London, W.5. Ealing 211 and 1582.
B. & C. PRODUCTIONS.—Hoe Street, Walthamstow. Walthamstow 364 and 712.
BEEHIVE PRODUCTION.—PRODUCTION MANAGER : Geoffrey Benstead.
BRITISH FAMOUS FILMS.—“Woodlands,” High Road, Whetstone, Finchley 1297.
BRITISH ORIENTAL.—B.P. Studios, Thornton House, Thornton Road, Clapham Park, Streatham 2652.
BRITISH PHOTOPLAYS.—Devon Chambers, 28, Fleet Street, Torquay. Not Working.
BRITISH PRODUCTIONS.—Selborne Road, Hove.
BRITISH SUPER FILMS.—Worton Hall, Isleworth. Hounslow 212.
Baron Films.—91, St. Martin's Lane, W.C.2.
Beehive Production.—PRODUCTION MANAGER : Geoffrey Benstead.
DIRECTOR : George Dewhurst and Bert Haldane
ASSISTANT DIRECTOR : Horace Corbyn.
SCENARIST : Jack Denton.
STARS : Jimmy Reardon and Margaret Hope.
CAMERAMAN : G. Pauli and Bert Ford
STAGE : Scheduled.
British Famous Films.—“Woodlands,” High Road, Whetstone, Finchley 1297.
STUDIO Vacant.
British and Oriental.—B.P. Studios, Thornton House, Thornton Road, Clapham Park, Streatham 2652.
British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay. Not Working.
British Productions.—Selborne Road, Hove.
FILM : Title undecided.
DIRECTOR : Lieut. Daring.
STAR : Lieut. Daring.
CAMERAMAN : Bert Ford.
British Super Films.—Worton Hall, Isleworth. Hounslow 212.
ROUTE : 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).
From Waterloo to Isleworth : A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains : 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.
Isleworth to Waterloo : 8.33,

- 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains : 5.30, 6.0, 6.30.
Daisy Productions.
FILM : “When a Prince Woos.”
STAGE : Starting shortly.
DAVIDSON.—Lea Bridge Road, E.10. Walthamstow 634.
ROUTE : 'Bus Nos. 35 and 38. Trams 81, 55, 57.
DEWHURST PRODUCTIONS.
FILM : “What the Butler Saw.”
DIRECTOR : George Dewhurst.
STAR : Madge Stuart.
CAMERAMAN : G. Pauli.
STAGE : Nearing completion.
FILM : “The Uninvited Guest.”
DIRECTOR : George Dewhurst.
STAR : Stewart Rome.
CAMERAMAN : G. Pauli.
STAGE : Completed.
F. P.-LASKY.—Poole Street, Islington. Dalston 2770.
ROUTE : 'Bus 38a, to New North Road, and then tram No. 11.
GAUMONT.—Lime Grove, Shepherd's Bush, W.12. Hammersmith 2090-1-2.
ROUTE : 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.
FILM : “Bonnie Prince Charlie.”
STAGE : Scheduled.

- Glen Film Productions.—20, Lisle Street, W.C.
STUDIO : “Belgrave,” Marine Terrace, Aberystwyth.
Not working.
“Gems of Art” Film Co., Ltd.—1, Bear Street, W.C.
FILM : “Gems of Art.”
DIRECTOR : Norman Macdonald.
CAMERAMAN : E. Groe.
STAGE : Third week.
George Clark Productions.—47, Berners Street, W.1. Museum 3012.
FILM : “The Starlit Garden.”
DIRECTOR : Guy Newall.
STAR : Ivy Duke.
CAMERAMAN : H. A. Rendall.
STAGE : Fifth week.
Graham Wilcox Productions.—89-91, Wardour Street, London, W.1.
NEXT FILM : “Chu Chin Chow.”
DIRECTOR : Graham Cutts.
STAGE : Scheduled.
Granger-Binger.—191, Wardour St., W.1. Gerrard 1081, 1728.
STUDIOS : Haarlem, Holland.
FILM : “The Hypocrites.”
STAGE : Completed.
FILM : “The Lion's Mouse.”
STAGE : Completed.
Granville Productions.—61, Berners Street, W.1. Museum 2528.
FILM : “Hennessy of Moresby.”
DIRECTOR : Fred Le Roy Granville.

- STAGE : Starting shortly.
Hardy.—13, Gerrard Street, W.1. Gerrard 2284.
Harma Clarendon.—16, Limes Road, Croydon. Croydon 921 and 2084.
Hepworth Picture Plays.—Walton-on-Thames. Walton 16.
ROUTE : From Waterloo : A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.
From Walton : A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.
Productions nearly completed.
Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.
ROUTE : Trains from St. Pancras : A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.
From Elstree to St. Pancras : 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.
STUDIO MANAGER : F. A. Kendrick.
ART DIRECTOR : J. T. Garside.
FILM : “This Freedom.”
DIRECTOR : Denison Clift.
STAR : Fay Compton.
SCENARIST : Denison Clift.
STAGE : Completed.
FILM : “The Hawk.”
DIRECTOR : Frank Crane.
STAR : Chas. Hutchison.
STAGE : Eighth week.
FILM : “Out to Win.”
DIRECTOR : Denison Clift.
STAGE : Scheduled.
FILM : “Mary Queen of Scots.”
STAR : Fay Compton.
DIRECTOR : Denison Clift.
STAGE : Scheduled.
FILM : “Old Bill Through the Ages.”
DIRECTOR : Thomas Bentley.
STAGE : Scheduled.
Isle of Man Films.—The Manx Studios. Isle of Man.
Not working.
Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
Studio closed for structural alterations.
Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.
Not working.
Progress Film Co.—Shorcham-on-Sea. Shoreham 19.
Quality Films.—Windsor Studios Catford. Lee Green 948.
FILM : One- and two-reelers.
DIRECTOR : George A. Cooper.
STUDIO MANAGER : S. Folker.
CAMERAMAN : R. Terrenceau.
STAGE : One a week.
Raleigh King Productions.—Watcombe Hall, Torquay.
STUDIO Vacant.
Regulus Films.—48, Carnaby Street, Regent Street, W.1.
Not working.
Samuelson Film Co.—Worton Hall, Isleworth.
FILM : “A Royal Divorce.”
DIRECTOR : G. B. Samuelson.
STARS : Gwilym Evans and Gertrude McCoy.
STAGE : Seventh week.
Seal Productions.—171, Wardour Street. Regent 4329.
Not working.
Screenplays.—Cranmer Court, Clapham. Brixton 2956.

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THE PULSE OF THE STUDIO—Continued from previous page.

ROUTE : 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8. Not working. Stoll.—Temple Road, Cricklewood. Willesden 3293.

ROUTE : 'Bus No. 16. STUDIO MANAGER : J. Grossman. FILM : "The Prodigal Son." DIRECTOR : A. E. Coleby. STARS : Henry Vietor, Stewart Rome and Edith Bishop. CAMERAMAN : D. P. Cooper. STAGE : Completed.

FILM : "Top of the World." DIRECTOR : Maurice Elvey. STAGE : Scheduled.

FILM : "Open Country." DIRECTOR : Sinclair Hill. STARS : Dorinea Shirley and David Hawthorne. CAMERAMAN : Al Moise. STAGE : Completed.

FILM : "Sherlock Holmes" Stories. DIRECTOR : George Ridgwell. STAR : Eille Norwood. CAMERAMAN : Al Moise.

FILM : "The Sign of Four."

DIRECTOR : Maurice Elvey. STAR : Eille Norwood. CAMERAMAN : Jack Cox and Al Moise. STAGE : Ninth week.

FILM : "The Wandering Jew." STAR : Matheson Lang. DIRECTOR : Maurice Elvey. STAGE : Scheduled.

FILM : "Guy Fawkes." DIRECTOR : Maurice Elvey. STAGE : Scheduled.

FILMS : Two-reel dramas. "Fu Manchu." DIRECTOR : A. E. Coleby. STAGE : Scheduled.

J. Stuart Blackton.—Bush House, Aldwych. Central 1935. FILM : "The Virgin Queen." DIRECTOR : J. Stuart Blackton. STAR : Lady Diana Manners. CAMERAMAN : Nicholas Masurea. STAGE : Cutting and assembling.

Walker-Boyd Sunshine Productions. FILM : "There and Back." DIRECTOR : Martin Walker. STAGE : Scheduled.

Walter West Productions.—Princes Studios, Kew Bridge. Chiswick 574.

ROUTE : 'Bus Nos. 27, 105. Broad Street to Kew.: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

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FILM : "The Hornet's Nest." DIRECTOR : Walter West. STARS : Florence Turner, Kathleen Vaughan, Nora Swinburne, Fred Wright, and James Knight. STAGE : Cutting and assembling.

FILM : "The Lady Tramer." STAR : Violet Hopson. SCENARIST : J. Bertram Brown. CAMERAMAN : G. Toni. DIRECTOR : Walter West. STAGE : Fourth Week.

Welsh Pearson.—41-45, Craven Park, Harlesden, N.W.10. Willesden 2862.

ROUTE : 'Bus No. 18.

FILM : "Tip-Toes." STAR : Betty Balfour. DIRECTOR : G. Pearson. CAMERAMAN : Percy Strong and Emile Lauste. STAGE : Third week.

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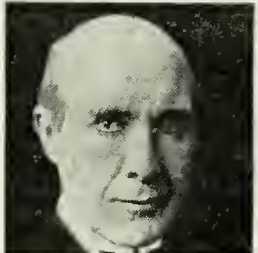
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Jan. 20, 1923

The Star and the Story Too

A FORTNIGHT ago we published under the heading of "Star or Story?" our views on certain aspects of this vexed question, in which we deplored the suggestion current in some quarters that the two factors in the photoplay were incompatible. "The play's the thing" is as true to-day as it was in 1602—although Hamlet's dramatic effusion suffered somewhat from a tinge of personal propaganda; and we regard the exploitation of personality as a necessary evil in view of the enormous success and popularity of the screen as a medium for doing so. Our chief point is, however, that such exploitation, when part of a sound story's development, is not an evil at all, but quite the reverse; and we have since noticed a confirmation of our view in the American journal, *Camera*—a publication whose mission as representative of studio workers' interests corresponds closely to that of the MOTION PICTURE STUDIO.

Stars who Realise Story Values

WE quote the following from our Transatlantic prototype: "The two prime leaders among the stellar personalities of the screen, Charlie Chaplin and Mary Pickford, have continued to rule supreme because they usually demanded material to work with. If either had permitted egotism to lead them into presenting any kind of a story in the belief that the public simply wanted them under any circumstances, their finish as drawing-cards would have come long ago. Frequently Mr. Chaplin appears in a comedy of distinct merit—a comedy which would score a hit even without him, and Miss Pickford has even more frequently presented character studies in the midst of superior narratives which would command popularity if properly offered by anyone capable of 'doing' such parts."

A Matter of Personality, Too.

"NATURALLY the personality of each has helped matters along prodigiously in every story they have essayed, but no master or mistress of the histrionic art could be constantly saving bad stories by dint of his or her own particular ability. It is to be hoped that many other stars will

learn this; it is also to be devoutly hoped that producers will see it and act accordingly."

The "Let-down" of the Star

IT must be obvious that the placing of the star as the one reliable factor in a picture is a policy doomed to disaster—and disaster which is the more complete because its results are not immediately felt. There are many instances of first-class players being "let down" by one or two bad stories and finding it subsequently difficult to regain popularity even with a good one. Those responsible fell into the crass error of thinking that the public would like the stars irrespective of the merits of the story. The reverse is the case. Personally, we often go to see a picture featuring this or that player because our experience tells us that he (or she) usually is cleverly exploited in a good story; and the picture public are, consciously or unconsciously, actuated by the same feelings.

How can they Tell?

IT must not be overlooked that at present the star's name is the only indication of the film's merit accessible to the outside public, who are not as yet students of film criticism. It follows, then, that the star who wishes to remain scintillating in the firmament of favour must always be provided with good story material as a vehicle; and it is only justice to add that the most intelligent American directors recognise this fully. Would that all directors—and heads of firms—did the same! There would be more hope for the scenarist, who, in time, might even persuade those in authority to film a story for its own sake!

Hustle and its Evils

THE "sausage-machine" producing organisation is by no means a peculiar product of America. It is difficult to say which is worse—the picture which takes so long that the original enthusiasm of those concerned turns from apathy to loathing, and the enormous overhead charges make a financial return seem more and more remote, or the picture "shot" against time under a system which penalises those who exceed its inadequate duration, and is scrambled through in a frenzy of

energy which destroys any possibility of inspired or thoughtful work. Artistically we prefer the former extreme. A recent production has been made in a protracted burst of feverish energy which has entailed an enormous amount of night work—presumably to save time on production. We hope the artistic and even the financial result will justify the rush; but we are quite satisfied that the artistes—not only "crowd" and small part players, but principals also—found the strain and occasional hardships of many consecutive hours' work under uncomfortable conditions a real obstacle to their giving of their best.

Not Yet Extinct

THE overwhelming majority of producers and others who engage artistes to-day are men of decent instincts and scrupulous demeanour to those approaching them. It is in the interests of the white men we all know that the elimination of the occasional pestilential libertine is most desirable, and we are glad to say that the number of instances of offensive behaviour to young girl artistes is apparently steadily on the wane. Occasionally, however, a complaint reaches us which indicates that the voluptuary in authority still exists. An attractive young artiste of experience was subjected to an outrageously cool proposal of the obvious kind last week by a man whose name is, we regret to say, well known in the field of British production. We are quite satisfied that the complaint was fully justified, but, of course, the offender was careful and, therefore, quite safe. He will remain safe by being more careful still.

"Advertising April"

SYBIL THORNDIKE'S new play, with the above title, deals with the Press-agent husband of a famous film-star, so we are told. We are not sure whether we ought to protest against this fresh instance of letting the public "behind the scenes!" On reflection, we don't think we will. Rather will we endorse the comment of our esteemed "Carados" of the *Referee*: "Here and now I will defy the authors to invent any Press stunts to equal in wild ridiculousness most of those sent around from time to time!"

Who's Where

Several Directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

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Intimate Studio and Club Gossip

The latest importation of American stars for British pictures is of special interest. Wanda Hawley, we are informed is coming to play for Gaumont in the first picture to be directed at Shepherd's Bush by Tom Terriss. This is a version of "The Fires of Fate," Sir Arthur Conan Doyle's play, in which the late Lewis Waller scored heavily at the Lyric Theatre some ten years ago. The play was based on the author's well-known story "The Tragedy of the *Korosko*." Wanda Hawley, who was raised to stardom over a year ago, is a fascinating blonde, whose vogue in American kinemas is undoubted, and whose popularity on this side is equally undeniable. Wanda is already on the way.

* * *

I was sorry to hear that Violet Hopson had a nasty spill from her horse a few days ago, which has incapacitated her for studio work ever since. Walter West assures me her injuries are not very serious, and that her one anxiety is the production of "The Lady Trainer." Everyone will wish her a speedy recovery and resumption of activity.

* * *

Desperate scenes have lately been made for British pictures. The Battle of Waterloo—an episode in Samuelson's "A Royal Divorce"—was staged last week on a vast scale at Aldershot. Bad luck as regards weather meant an extra day's delay, but the actual fighting scenes, with the manipulation of the opposing "armies," were full of excitement, especially when a slightly premature explosion imparted an unrehearsed touch of realism by alarming those in the vicinity. A very old soldier who was present is reported to have declared that it was better than the original battle, at which he was present; but this testimony is regarded with suspicion.

* * *

Excitement of a slightly richer kind characterised the highly thrilling depiction, on board a large and ancient vessel not far from the Nore, of a

fierce mutiny of deported convicts. The lights, noise of old firearms, and hand-to-hand encounters at dead of night caused much misgivings to those aboard passing craft. Those who inquired were soon enlightened. So far from it being another war, a boiler-makers' wayzgoose, or a Fascisti merchant enterprise, the truth came out that George Ridgwell was shooting the big scene—full of "rough stuff"—in the Sherlock Holmes episode of "The Gloria Scott."

* * *

Tom Terriss, who has just joined Gaumont, is, of course, the son of the late William Terriss and brother of Ellaline Terriss. He has been a successful American director for some years, and has just concluded for Ideal "The Harbour Lights," with Tom Moore, specially imported, in the leading rôle.

* * *

Terriss addressed the Stoll Picture Theatre Club last week on British picture making, and his remarks were greatly appreciated. He defended, amongst other things, the importation of American stars for our pictures with the object of endowing them with drawing power on the other side.

* * *

It was amusing to hear Terriss say how different things were over here. He complained that the men controlling American production were in many cases uncultured, ignorant and coarse types, who stifled art and hampered development! He is quite right—and very lucky to have kept clear of one or two examples in the dear homeland!

* * *

Evelyn Brent has been selected to play opposite Douglas Fairbanks in his new super-production, and is now hard at work in the Fairbanks studio. This interesting engagement was secured by the ubiquitous Sydney Jay.

* * *

Kathleen Mason's lectures are doing a lot of good unobtrusively, and I wonder whether the Kinema Club's proposed debating section will mate-

rialise this winter? There are many authoritative people who would gladly come and speak for the asking. It only wants some active spirit to get the project going, and we are quite sure that some of the club members would welcome an extended circle for the expression of their views.

* * *

Paul Kimberley, O.B.E., had lunch with me at the Club one day this week. The whole industry learns with unfeigned pleasure of a considerably renewed activity at the Walton-on-Thames studios. The house of Hepworth, apart from the excellence of its products, has a reputation for straight dealing and a long record of extraordinary interest which makes even a temporary eclipse a matter affecting the prestige of our business. The number of well-known figures in our midst who have graduated under its auspices at some time or other is amazing; and now that production is apparently at full blast again we wish every prosperity to what is probably the oldest-established film production organisation now extant.

* * *

Judging by their hale appearance, Stewart Rome, Cameron Carr, Arthur Walcott and Richard Lindsay are a very bad advertisement for "suffering Germany," and the Ruhr advance would seem to be almost justified. George Dewhurst is doing cutting in Berlin, but returns during the coming week, with "What the Butler Saw," and "The Uninvited Guest" completed.

* * *

The Progress studios at Shoreham-by-Sea narrowly escaped destruction by fire in the recent conflagration which gutted several bungalows. Considerable difficulty was encountered in combating the flames, and the bungalow of a well-known stage and screen actor was badly damaged. But for a lucky change in the wind the studio would have been involved—or, as I heard it put, if the wind had gone east, the studio would have "gone west."

Megaphone

Literary Values and the Photo-play

The Need for their more Careful Consideration

by F. RUPERT CREW

A FAIR amount has lately appeared about continuity writing in various journals, though, to my mind, strangely little has been said regarding the story aspect of photo-play construction. Scenarists are fast winning honours as continuity writers, pure and simple, but legitimate screen dramatists—who write stories besides adapting them—have by no means mastered their craft, as abundant evidence will testify.

At the present moment scenarists are bitterly complaining that directors have still a prejudice against original stories. Well, is it to be wondered at? So far as I can see few *original* stories are written! I do not infer that writers are tired of writing plays specially for screen adaptation: I mean, so many stories are written—and, worse still, submitted!

To begin at the beginning. It is a very regrettable fact that there are many really capable scenarists to-day who are endeavouring—conscientiously they imagine!—to write “originals” for the screen, but fail hopelessly at the game, simply because they do not attach sufficient import-

ance to the understanding of literary values and dramatic construction. The few original plays that do find their way to the screen are, as a rule, hopelessly hackneyed in plot, and entirely devoid of literary value. This fact then points only too clearly that their writers owe little or nothing to the fiction-writer's craft; have made no attempt to study the methods employed by successful novelists and dramatists; and have never analysed the reasons why certain plays and novels have enjoyed such popularity.

I am of the opinion that until the ambitious screen dramatist takes the craft of the story-teller seriously, he will never “make good.” If I ran a school for scenarists, I would first of all endeavour to make the pupils learn the technique of fiction writing—from a theoretical point of view. Of course, I should not attempt to make them story writers, but I would insist upon them obtaining a thorough grasp of the rules that govern this branch of literary expression. At the very least, I would have them acquainted with the technique

of both the novelist and the dramatist, and thereby they would gain, first and foremost, a thorough knowledge as to how a story should be constructed.

For only in this way, I think, is it possible for a photodramatist to fully understand the methods of not only plot-construction, but characterisation and atmosphere. I would also insist that he studied the form of the short story. This branch of fiction-writing is more closely related to the photoplay than is generally imagined. For both forms of expression need to be told in action, and to possess the same subtle atmosphere and characterisation.

The would-be successful screen dramatist of to-day cannot do better than study the art of fiction and play-writing, if he would “make good” as a writer of original stories. Before attempting to tell stories himself, is it not only reasonable to expect that he should *know how* to tell them? In order to gain this knowledge, he should read fiction largely. Not only that, but he should read every book, and see every play with a critical mind. He should educate himself to determine why this or that book proved a “best seller”—or one of great recognition.

Further, he should bear in mind that in every book which has earned universal approval, there is something—often hidden in it—that has commanded its reward. It may be in the narration, the characters, the atmosphere, the general treatment, or the idea of the theme. It makes no difference which of these it happens to be—it is there! The young scenarist should be able to find it.

Although I am not a great believer in text-books on most subjects, yet I do believe that there are one or two published on the novel, the short story, and the drama, that might prove of considerable assistance to the ambitious screen playwright. Most particularly would I draw his attention to that very excellent treatise of the modern short story by J. Berg Essenwein. This is a wonderful work, and should be in the hands of every aspiring story writer.

At the risk of repeating what I have said in some of my articles before, I venture once again to say that those individuals who honestly believe that they have it in them to achieve success as photodramatists—and I know from personal experience there are a great number who can!—learn to tell your story first! Don't bother your heads too much about continuity writing. If you have a really good and original story told in a thousand words, believe me, it stands a far greater chance of production than the most perfectly constructed continuity with a thin story. So, for a beginning, at any rate, read and *study* fiction. “Get” the methods of successful writers, and remember that even if “the story has not been the thing” in the past, it will be in the future!

Maurice Elvey and Isobel Elsom Married

Popular Star and Famous Producer sign life contract in Marylebone

WITH flagrant scorn for popular superstition, Maurice Elvey and Isobel Elsom were quietly married last Saturday—the 13th of the month.

Maurice Elvey has not lost his faculty for dramatic values, and the announcement on Monday was in the nature of a happy revelation—it was rather too sudden to be called a climax, perhaps, but the surprise was as genuine as could be wished for in any scenario! THE MOTION PICTURE STUDIO hastens to offer both Mr. and Mrs. Elvey its heartiest felicitations—belated only on account of our last issue being on sale on their wedding day.

The happy couple became engaged during and filming of “Dick Turpin's Ride to York,” and the marriage took place at the Marylebone Road Registry Office—quite a small “set”!

Maurice Elvey has produced about eighty films or thereabouts, and his association with Stoll, Ideal, and the London, are pages of British film history. Few other Englishmen can even approach his record. He was formerly on the West End Stage. We will not attempt to enumerate his pictures, but his most noteworthy of recent years have been “Bleak House,” “Mr. Wu,” “The Elusive Pimpernel,” and “The Fruitful Vine.” He is now completing “The Sign of Four” for Stoll, and from whispers that reach us it should be worthy to rank with his very best. He is an inde-

fatigable worker, with the unerring knowledge that only long experience can bestow and his methods of handling his players are effective chiefly by reason of his quiet patience and considerate explanation. The Stoll Company have certainly found him a most valuable servant, for it was under his guidance that the system and methods of production at Surbiton, and later at Cricklewood, were inaugurated. Probably more illustrious personalities of the British stage have been handled by him than by any other man.

Isobel Elsom, after a sound training on tour, first broke in on the West End at the Gaiety Theatre in “After the Girl,” in 1914—a somewhat mediocre musical comedy which gave her little chance even in the leading rôle, which George Edwardes had kept secret until the last moment. However, she succeeded Gladys Cooper in “My Lady's Dress,” a little later, and since then has been one of the most charming and characteristically British of musical play heroines. Her early films soon revealed her photographic qualities, and she has since been divided in her allegiance to stage and screen. Elvey has handled her twice recently, in “Dick Turpin's Ride to York,” and “The Sign of Four.” She is at present at the Ambassadors Theatre in “Sweet Lavender,” and as her husband is very much occupied also, the honeymoon is being “scheduled.”

Kinema Club News

Catering Control

NEW catering arrangements are being made at the club. It has been most gratifying to note the steady improvement in this important side of the life of the club since it was decided some months ago to place it under the direct control and management of club members. This improvement has, not unnaturally, been followed by a considerable increase in receipts.

The thanks of the club are due to Irene Ridgwell, Betty Farquhar and H. Lisle Lucoque, who have personally carried on the catering department during the past four months. To-day (Saturday) they relinquish their control to the House Committee, who will maintain the service without interruption. But for the unselfish efforts of those who stepped into the breach at a critical time it is highly probable that all catering would have been for the time being suspended, with serious adverse effect on the social amenities of members.

The House Committee, through its chairman, asks us to state that criticisms and suggestions from members regarding catering will always be carefully considered, and should, when occasion arises, be made through the manager of the club, Major Foyle.

Kinema Carnival, Feb. 5

Tickets for the Carnival are being briskly circulated—and, which is more to the point, being sold.

We cannot too strongly repeat that everyone—both inside the busines and outside it—who has a real interest in and regard for British film production, its achievements, its possibilities, and its many brilliant personalities, should, as a matter of course, be present at the Hotel Cecil on February 5. There is, however, no need to urge a sense of duty as a reason for attending. The entertainment and social value of the function—which ranks with the Three Arts and Victory balls as one of the events of the London dance season—is its strongest appeal, and it is incumbent, not only upon all club members, but also upon everyone engaged directly or indirectly in the kinema industry to sell as many tickets as possible.

We learn that an added attraction at the carnival will be seen in the shape of Philip Moss' wonderful fashion parade of the latest West End dress models by the most beautiful mannequins in London. This is the famous parade which has taken Murray's Club by storm during the last few weeks. Billie Bristow has arranged for this beautiful display of

frocks and femininity to take place after midnight.

Posters and handbills—which, to save unnecessary advertising expense, members and others are earnestly asked to assist in getting publicly displayed—can be obtained from Major Foyle at the club, or from Billie Bristow, hon. organiser, 175, Wardour Street, W.1. Tickets, price 25s., may be obtained from the club hall porter, Miss Bristow, and members of the Entertainments Committee.

Annual General Meeting and Concert

The usual dance takes place to-night (Saturday), and on Sunday the first annual general meeting of the club, is to be held at 3 p.m. in the club, 9 Great Newport Street. All members should in their own interest attend.

Proposed Amendments.

The following amendments to the rules will be decided, in addition to the election of officers for the coming year.

Rule 3. ELIGIBILITY FOR MEMBERSHIP.

Add:—(f) Ladies and gentlemen not coming within any of the above qualifications who have rendered services to the club or whose membership of the club is considered by the council likely to be of advantage to the club. Any member

of the club may suggest to the council names of suitable persons for election under this clause.

Add to Rule 5:—(c) Proposed members under Rule 3 (1) shall not be subject to Rule (5), (a) and (b), but such ladies and gentlemen must be proposed by a member of the council and seconded by two members of the council at one meeting of the council, and the election itself shall take place at the next or later meeting of the council. The election shall be by show of hands and must be unanimous. If elected, and such member is willing to take up membership, he shall have all the rights, privileges and duties of an ordinary member, and shall pay the subscription then current of an ordinary member.

The first anniversary of the club will be fittingly celebrated after the meeting to-morrow (Sunday) evening, by an old-time concert, at which some attractive "turns," including Arthur Roberts, Tom Costello, Thornley Dodge and Harry Dearth have promised very kindly to assist. The ever genial Sydney Paxton will act as chairman.

Coming Biliard Match

The Billiards Committee announce that on Friday, January 26, the new billiard table, recently subscribed for so generously by members and good friends of the club, will be formally handed over to the council at seven o'clock. There will follow a match between the well-known professional W. Cook, and J. J. Ashley, who receives 200 in 600. Mr. Cook has promised also to give an exhibition of fancy strokes afterwards. Ladies are specially invited.

Four prizes are wanted for a "Mum" flying tournament to be held on the following Sunday, January 28. A similar event was very popular last season. The entrance fee is sixpence, open to ladies as well as gentlemen. Ladies play 5 up and gentlemen 10 up! But there are conditions which impose a severe temperamental strain. Marking and fetching the rest must be done by the players; and speaking during the game, allowing the cue-butt to touch the floor, and incorrect marking instantly disqualify!

New Members

The following new members were passed by the Executive Council on Tuesday last:

Harry Ainsworth.
Nichol Dean.
Margaret Yarde.
Sylvia Caine.
Dezma dus May.
Cutnbert Lyons Buckle.
Diana Caird.
Harold French.

They were all declared elected. A steady flow of new nominations is also an encouraging and heartening sign of prosperity for the club in 1923, and we hear whispers that at the annual general meeting some most reassuring information will be given out.

LISTENING IN

WE hear that a wireless set is being installed in the Kinema Club in the near future. It is unlikely that a high-power transmitting set will be provided, which is rather a shame. Should it ever eventuate, however, we may anticipate listeners all over the world being greatly puzzled by hearing odd scraps of conversation such as the following (with atmospheric interruptions):

"Couldn't get to the Trade show, old man. Did my little bit come out all right?"

"Yes; *right* out . . ."

Bzzzkbzzzpkp.

"Is he a financier, or has he got money of his own? . . ."

K-k-k-k-k-brzzzpk.

" . . . I told him that I wasn't going to work all night for fifteen bob a day, and then get nothing for it except pleurisy . . ."

Bbbb-pzzzpkp.

"I tell you things are going from bad to worse. I haven't done a day's work since October." . . .

Zzzz-wheeeee-ee.

"Mark my words, this year will be a boom year for British pictures. I've just done five weeks abroad, and fixed up again this morning to start at once." . . .

K-k-bzzz-p-p-pzzk.

"I met a producer this morning with a cast in his eye. Is that lucky?" . . .

B-b-b-b-prrrck-k.

"Play me snooker. I've got the next table but seven."

Pk-k-zzzp.

"Can I sell you a ticket for the Kinema Club Carniv—"

G-r-r-r-rh.



All My Eye—and Betty Balfour

George Pearson at work on "Tip-toes"—and tip-toes

IN no studio could there ever be such a hush as there is at Craven Park, N.W.10. One enters it—one needn't, but I did—through a sort of East Indian jungle of timber and odds and ends of scenery and furniture, and coming on to the floor, watches George Pearson directing Betty Balfour. But at first it is impossible to realise that that is what one is watching.

In the first place, George Pearson is not in the least like a producer. A quiet, unobtrusive man of meek and almost apologetic aspect, with a soft voice, no megaphone or horn-rimmed spectacles, actually fully and soberly dressed—it shatters all conventional visualisations of a director of motion pictures. How is this? How dare George Pearson mix with his fellow-men, who, misled by his appearance, might at any moment talk about films with the freedom that comes from the absence of anyone connected with the industry? How can he possibly be regarded by those of his own trade (or art) as a brother? Is it really "cricket"?

The reason, of course, is simple. It is essential that many "producers" shall have the appearance of producers, because they are not. There is not the least need for Pearson to look as though he were a producer—because he is.

All this, however, did not dawn on me (as it has no doubt dawned on you) at once. It took time. It was, as I say, impossible to appreciate the fact that

scenes were being shot. There was a humble garret "set"—the sort of "set" that makes some people furious because Britishers don't spend ten times as much on their pictures, but which, at the same time, was as expensive and as creative as a studio mansion interior. There were Cooper-Hewitts and other lights illuminating it. There was Betty Balfour standing about in the middle of it, chatting quietly to George Pearson, who seemed to loiter pensively and then sit down, at intervals, on a camp-stool. There was a sense of peace, decorum and mild interest. It suggested to me a visit to a museum or an art gallery, with Betty looking at things and Pearson sitting down occasionally to get a better view of something. Percy Strong at his camera was part of it. There was not half the excitement you get while shaving. Not that I wanted it.

Presently, I perceived method. Pearson, with cat-like tread, would illustrate something to the blonde little dancing-girl come home to her humble abode, and on resuming his camp-stool, would signal a little and the camera would purr very softly for a few seconds. Then the whole thing began, with variations, over again. Evidently a purpose in all this.

The restful effect was heightened by music from a gramophone, which lulled everybody, including Leslie Hiscott, into quietness of movement and something like churchiness. Not drowsiness, but just

quiet, respectful attention. Pearson talked now and again, but we couldn't hear. Personally, I believe he does a lot by the power of his eye—a sort of hypnotism, perhaps. I don't know.

Presently we had tea, and I soon realised that what some other directors behave like a mad bull over, only makes George Pearson more patient. Two minutes' conversation showed me that I had been privileged to watch the most sincere among British picture-makers—and the most unassuming.

I explained to Miss Balfour that I had not met her since she was twelve years old, and that on that last occasion I had kissed her. I was very surprised to find she remembered me. She is very full of her part which is that of a little music-hall artiste who "makes good." Mr. Pearson was very properly reticent about the story, but if we are likely to see anything resembling the wonderfully-caught vaudeville and Brixton atmosphere of "Nothing Else Matters," then the Trade Show of "Tip-toes" will see me arriving with the first dead-heads.

Harry Maude, whom I met, is a gentleman of double identity, who exhibits his paintings in the leading London exhibitions, concurrently with playing opposite Betty Balfour; and the other members of the cast include A. Harding Steerman, Gerald Ames, Sydney Fairbrother, Annie Esmond, Nancy Price, Irene Norman and Frank Stanmore.



Willie Davies — Modernist

An appreciation of the well-known Art and Pageantry expert whose theory of the use of colour instead of lighting is worthy of attention

by ROY HARDY

WITH the advantage of years of experience in pageantry, Mr. Willie Davies has also been responsible for the art direction of many notable successes in the kinema world, and his practical, if not unique, experience in colour-schemes and all forms of art decorations in period styles or modern manners is adequately shown in such recent kinema successes as "Carnival" (which for its scenic beauty created something of a stir), "The Bohemian Girl," "Love in a Whirlwind," and many other notable productions.

Mr. Davies' reputation as a creator and director of many famous pageants, notably the Chepstow Castle and the Kinematograph Peace Pageant and Costume Ball, the great knowledge he displayed as a historian and antiquary, have unfortunately rather obscured the fact that he is in reality essentially a modernist in idea and expression, and some of his best work has undoubtedly been in the sphere of modern manners.

A visit to Mr. Davies' own charming flat in Kensington would alone suffice to emphasise this point. The remarkable and altogether delightful drawing-room of this flat was recently described in detail in "The Furnishing Trades Organiser," and, with due acknowledgments, we quote some extracts from the article.

The writer says that Mr. Davies has deliberately used coloured textiles as a painter would use the pigments on his palette. His theory is that every room should be dependent for its effect upon one dominant colour. In this instance it is the heliotrope ceiling framed in a cornice of gold. This is followed up by the contrasting frieze of dull black with Byzantine design in gold, which is also seen on the side fireplace panels.

Purple Silks.

A soft tone of orange, skirted by heliotrope, forms the only wall decoration, except for the draperies of the windows, which are composed of black velvet in centre and at both ends, whilst falling in rotation from the centre hang strips of purple and orange silks. The white statuette creates a clear outstanding line on its black pedestal. The highly polished floor of black has a plain soft-purple carpet over it, and the door also is of black with gold panels.

The prominent and inviting centre divan is tightly draped with purple silk, over which, in striking contrast, lies an oblong cushion of old rose brocade, braided and tasselled in gold; the remaining circular bolster cushion being of purple velvet, with centre of orange silk with gold trimmings.

A pearl and pink-shaded lamp is over the centre.

Suggested by the East.

The divan in the centre corner provides the necessary splash of Eastern colour, the most pronounced being jade green and pink, with black and gold to tone against the Turkish drapery on the wall behind. Lying

We Dare Not Print—

Sir Walter de Frece's recently expressed opinion in writing of film company promoting.

The name of the Kinema Selection Committeeman who thought the balloting-beans were sweets.

Challis Sanderson's remarks on finding the club bar doorway too low.

Some of the sentiments expressed at Aldershot in the wet.

Cameron Carr's German diary.

The truth about Malcolm Tod's Australian bank-notes.

The name of the agent with the uncomfortable waiting-room.

George Pearson's outlook on the future.

Our real opinion of film "prologues."

Most producers' opinions of other producers' pictures.

Any cameraman's views on the past week's weather.

The nice things about the Press in a recent speech by Edwin Godal.

What we really think of Jimmy Knight.

George Foley's refusal to fall backwards off a roof.



Willie Davies

between the two divans are other necessary adjuncts to an apartment having an Eastern flavour; the serving tray, incense cupola, and bowls of brass, whilst a delicately shaded standard lamp of brass completes the corner, except for the fern in a bowl of orange china resting on a low pedestal, draped in cerise and orange satin.

The foregoing will give proofs of Mr. Davies' modernity in idea, if such be needed. The essential virtue nowadays is specialisation, whilst the cardinal sin would seem to be versatility. It is so difficult to live down any kind of reputation, earned or acquired, and it is often fatal to attempt to practise, and be accepted, along any new and unfamiliar lines.

Mr. Davies has some rather wonderful photographs of his studio, taken with ordinary Osram lamps, and these heavily shaded. The detail is most remarkable, and even the mauves are not lost, but stand out clearly and distinctly from the blacks. With all the colours described above, the remaining impression is of something silent, warm, and harmonious. It is by this blending, claims Mr. Davies, that excellent photographic effects are to be obtained with a minimum of lighting.

Now Mr. Davies talks of going to America, but it will be a thousand pities if he is allowed to do so. It would be gratifying to hear of his engagement in connection with the production of a wonderful film and pageant that would give adequate scope for the exercise of all his rare abilities.



The Scenarists' Bureau

THE MOTION PICTURE STUDIO has decided to discontinue the criticism of submitted scenarios for the time being. Those under consideration will, of course, be duly dealt with in the same spirit as heretofore, but after they are disposed of the critic's function for the present will cease. We therefore will be glad if readers contemplating forwarding scripts will refrain from doing so until further notice.

It is proposed instead to deal with the whole question of British film-play requirements from the other end—the point of view of those who want them rather than that of those who seek to dispose of them. We are convinced that by this means we are doing a better service both to the Industry and to all film authors. There will be no campaign or "stunt," but our outlook and policy will be from time to time expressed. Criticism is really the business of those firms which profess to seek story material, rather than our own concern; and we are now in a special position to obtain really authoritative pronouncements from the leading producing organisation which should be of real use to all who have already been so interested in our efforts on behalf of better stories.

*M. C. and G. C. (Herne Hill).—*This is a wonderful story, but the scenarists do not think it is suitable for the English or American markets. It is too passionate, and the turgid, violent, colourful nature of Catherine's love affairs are not at all the kind of thing that the ordinary film firm seems to be looking for. The amount of colour and movement and atmosphere you have got into the short synopsis is remarkable, but it is, of course, so Continental in feeling that the critics cannot help feeling

that it might be very acceptable to an Italian (Cines), French, or even German firm. The addresses of such firms could be obtained from the *Kinema Year Book* (Odhams Press). We would suggest that the authors might begin by offering it to Cines. In spite of the unsuitability to ordinary markets, the critics would like to warmly congratulate the authors on having produced a very remarkably clever synopsis.

*E. H. B. Ticehurst.—*The opening of this play is far too miserable. A scenario editor would be unlikely to read more than the first few lines of this précis on account, of its squalid nature and unremitting gloom. The story afterwards bristles with improbabilities. The sick and dying mother who writes a letter and dies a few minutes afterwards, and the deaths of the two mothers within a few minutes of each other, are two cases in point. This is the sort of story that used to find a market on the screen in the early days of film work, but now no longer does so. Stories for the screen now have to approximate far more closely to real life, and should contain far more natural incidents. There is no reason whatever from the sample you have submitted you should not be able from the above hints to construct a story suitable for the screen now that you know what they want. Send in something else, and next time call your précis a synopsis, and write a little more fully—more like a short story, but with the action emphasised. Give your play a title—an important factor, and your character names. Above all, remember, write up to the films—not down to them. Film editors want the best stories they can get, and they are prepared to pay for them.

*D. S. P. (The Grove).—*A good story this. It should work up into an excellent five-reel subject. It might be suitable for Henry Edwards of Hepworth's, the Ideal, or Master's. The only suggestion we have to offer on the plot (which is obviously the work of a professional writer) is that there is so much in the story that the night club

scenes could be eliminated, saving a good deal of the expense, and not interfering at all with the plot. It lends itself to beautiful scenery, few interiors and a short cast, all of which are assets in its favour to the mind of the producer who is considering buying a play. We should like to add that we are sorry for the delay in publishing the criticism, but such a number of MSS. have been sent in that it has been difficult to deal with them adequately.

*G.—Hearts, by Laughs and Tears.—*In the first place when submitting any stories for criticism or to film companies for sale, they *must* have a synopsis of the story. Otherwise there is a strong chance that they will not get read at all. The three scenarios that you have submitted so far to the Bureau have been big MSS. very carefully worked out, but to understand the story when no synopsis accompanies them we have had to read through the whole of the MSS., and without interruption, to know enough about the story to give you a fair criticism. This is a big undertaking, and though we have done it, it is quite certain that a scenario editor would not have either the time or the patience to do so; while, if there was a synopsis attached, one could read that first, and afterwards refer to the scenario to see how you had worked out the story. This story is more fiction than real life, and it doesn't strike the note of real life that your previous work did. Some of it is, of course, possible—some of it wildly improbable, and there is not enough action in the scenes with Mr. Condor. The night club scenes where the heroine is lured, would not be passed either by a film company or by the Censor, and the same applies to one of your sub-titles. Your patience in constructing the scenario would have been, it seems to us, better spent on such a story as the last one we criticised of yours. We are sorry we cannot say as much for this as for your previous one, but we do not consider this story saleable as it stands.

IRENE NORMAN, Gerald Ames, A. Harding Steerman, Harry Maude, Nancy Price, Annie Esmond, Sydney Fairbrother, and Frank Stanmore are in the cast supporting Betty Balfour in "Tip-Toes" (Welsh-Pearson).

Jack Dorrington, who has been very busy in varied ways in "A Royal Divorce," for Samuelson, wishes it known that he did *not* impersonate the Duke of Wellington at Waterloo, in the battle scenes at Aldershot.

M. Gray-Murray, who has just finished playing the Archbishop in "Simonne Everard," for the B. and C., is to play Colonel Penn in "Curfew Shall Not Ring To-night," for Edwin Greenwood, in the further series of two-reelers.

Edward D. Roberts has signed on to produce a further number of comedies for Albert-Phillips Film Productions before commencing work for Roberts-Crew Art Productions in March. Fatty Phillips has been definitely engaged to play in one of this series.

Rupert and Frank Crew are the authors of the new two-reel comedy, "Scraps and Scrapes," which Edward D. Roberts will direct for Albert-Phillips.

Where . . . They Are—and What . . . They Are Doing

Bert Darley, Reginald Fox, Fred Raynham, Charles Barrett and Ray Raymond are among the principals in "The Gloria Scott," the two-reel Sherlock Holmes subject now being completed for Stoll's by George Ridgwell.

Geoffrey Malins has written many of the scenarios for George Ridgwell's series of two-reel "Sherlock Holmes" subjects (Stoll), and P. L. Mannoek is also responsible for several of them.

Charles Vane, Knighton Small, Lillian Braithwaite, Kate Gurney, and Ruhama Catton are appearing in the Campbell Gullan production at Clapham.

Peggy Carlisle has been playing at Hove for Lieut. Daring.

Jack Hobbs is playing Clement Hale in "Sweet Lavender" at the Ambassadors Theatre.

Joan Morgan is playing lead for the B. and C. in Edwin Greenwood's two-reel production "Curfew Shall Not Ring To-night."

Hugh Higson has been playing in "A Royal Divorce," at Isleworth.

Henry Edwards is supported in "Lily of the Alley" (Hepworth) by Campbell Gullan, Lionel D'Aragon and Frank Stanmore.

Henry Edwards, Chrissie White, Gwynne Herbert and Henry Vibart appear in Edwards' production of E. Temple Thurston's "World of Wonderful Reality" (Hepworth).

"The Hypocrites," the Granger-Binger picturisation of Henry Arthur Jones' well-known play, shortly to be Trade shown, was produced by Charles Giblin.

Norman Page is playing Jonathan Small in Maurice Elvey's "The Sign of Four" (Stoll).

No Faultless Face Exists

Penrhyn Stanlaws' Dictum — Is it a Grievance against "Feature" Films?

PENRHYN STANLAWS was the Scottish black-and-white artist of American adoption whose quaint frilly femininity fascinated us in the pages of *Life* and elsewhere in the heyday of C. D. Gibson. He has since turned motion picture director, and has a good record of sound pictures to his credit, but his latest claim on the attention of this planet is a candid burst of hard brutal truth about the imperfections of the faces belonging to the great ladies of the screen. Among other things, he comes to definite and formulated charges like the following:—

The Gish sisters have imperfect noses, and their lips are too large.

Norma Talmadge has a "bulbous" nose.

Nazimova's eyes are too small for her face, and her head is too big.

Mary Pickford shares the common blemish of having too big a head.

Pola Negri's face is too square.

Shirley Mason's faults are deep-set eyes and "horse nostrils."

Bebe Daniels' figure is good, but she keeps her mouth open too much.

Gloria Swanson's head is too heavy for her body. Her nose is retroussé.

Marie Prevost's neck is too short, and her figure is slightly heavy.

Constance Talmadge has an inadequate mouth and chin.

Viola Dana has a big nose, too heavy at the end. Jawbones are too wide and chin too prominent.

Mary Miles Minter is too matronly.

This is a frightful arraignment, and we are entitled, we think, to console ourselves that Stanlaws dwells on the other side of the Atlantic. It would be awful if he began to dissect the features of British screen beauties.

If he is really in earnest about this, it opens up a wider idealism in picture production than we had ever foreseen; an idealism of the human countenance fraught with dangerous possibilities. First of all, it presupposes that a standard of beauty can be formulated and worked out on squared paper—a standard based entirely upon mathematics. Artists will agree (as, of course, they invariably do) on a supreme type of beauty, and a lay figure and face will, under a Ministry of Arts, be publicly exhibited as official perfection, in much the same way as the standard yard measure is exhibited to-day. We can faintly picture the boon to mankind which this would undoubtedly prove. The young man would take secret measurements of his adored one's features with callipers and tape-measure. Hurrying to South Kensington, he would find to his bitter anguish that Phyllis' nose showed 10 per cent. deviation, and that her ears were very far from being a pair. A death pact would be the only way out.

The theatrical manager engaging a beauty chorus would find that a sliding scale of deviation from standard beauty would aid him in deciding whether his girls should go in the first, second, or back rows. Critical visitors to the National Portrait Gallery would be armed with micrometers; and, most important of all, film agents' offices would be plastered with portraits of his fair clients with certificates appended vouching for their close approximation to the official lay figure.

All arguments regarding the respective charms of this or that screen beauty would be ended. Trigonometry would be a part of studio curriculum and the final arbiter of all publicity concerning the world's stars. Gradually the non-conforming types of beauty would be elim-

inated, and a common level of perfection would take its place. Names like Gish, Talmadge, Pickford, Prevost and Dean would convey nothing, as under a really officially-controlled standard the faces of all would be practically indistinguishable, thus saving endless trouble. There will, no doubt, be some dissatisfied people who will prefer the present state of variety and confusion. They will assert that individuality is so much a part of beauty that an occasional lapse from the classic model is sometimes excusable and even attractive; they will continue in this strain:—

"Is the face beautiful simply because of its proportions or because of significance which these proportions may possess? Does one look across the breakfast table thrilled that one faces a face in which there is nothing out of drawing, a face whereon the nose is equidistant from brow or chin—chin or brow, the sort of face that is so balanced it looks as well upside down as any other way, or does one thrill because one faces indelible evidences of certain traits and characteristics to which one has become addicted?"

"Can it be said a perfectly proportioned face, like a well-balanced body, is a more perfect instrument for the expression of such thoughts as might, perchance, lie within? Is each feature but a physiological instrument? Is the true ideal the assembly of the right number of perfect parts and will this assemblage serve more perfectly to reflect ideas?"

"Is there a standard of perfection to which all personalities should conform? If so, why have any individuality at all. Standardisation in some lines may be a blessing. For instance, it helps to make cheap cars cheaper. But is it not enough to have to divert one's gaze from millions of flivvers without so standardising the face that one would have to do the same?"

"Fancy living in a nation of Venuses all alike to the thousandth of an inch! We would then see a fine crop of advertisements like this: 'Your face marred and altered. Individuality guaranteed. Originality and eccentricities worked in until twins become as strangers. Custom-made bodies of exclusive design.'

"Fancy reducing the fascinating galaxy of personalities we have before us to-day to the mean level of a perfect face! Who would dare thus to mechanicalise the Spirit of Diversity? Could our eminent artist have the face to look upon such a world? It would be like living in an asylum of Benda Masks—all alike."

But these quibbling objections of people like Mr. S. K. Johnson in "Camera!" will not bother the reformers of beauty.

We now await the dawn of similar standardisation in other fields—for instance, the perfect perfume which alone justifies its existence among the odours of the world; and the perfect tune, which, under sensible regulations, would be the only melody allowed to be played.

"The Hypocrites"

The Granger-Binger version of the famous play by Henry Arthur Jones of the above title is nearly ready for Trade showing, and Arthur Backner is anticipating a mild sensation. It is the most ambitious of all the pictures made under these auspices, and, as



our readers already know, features Wyndham Standing. The strong supporting cast includes Sydney Paxton, Harold French, Bertie White, Roy Travers, Lillian Douglas, Gertrude Sterroll and Mary Odette. Charles Giblin, an American, is responsible for the direction.

Hampered British Production

The Only Way?

DURING the last two years there has been a fall in the production of British pictures. Apart from the figures, everyone whose livelihood is obtained in or through the film studio knows it from experience. And everyone is looking for causes and remedies.

In 1920 (the figures are approximate) some 768,000 feet of home-made pictures were offered to the exhibitor, and the cost of production was about £459,000. A very slight fall occurred in 1921, when 747,200 feet were offered, at a production cost of about £448,320. But last year showed a severe drop, the footage falling to 572,000 feet and the cost to £337,200.

At the same time there was a fall in the importation of American films, at least in regard to positive, which dropped from some fifteen million feet of positive and two million feet of negative in 1920 to 9,102,251 feet of positive in 1922, negative rising slightly to 2,912,500 feet.

But the astounding disproportion between the figures of imported and native pictures remains the same, and is gradually having, together with other causes, the effect of reducing production in this country almost to a vanishing point.

The natural advantages of America hardly need recapitulating. She has an enormous number of picture theatres giving her a field wherein she can usually get back at least her negative cost on a production, leaving her foreign sales all profit. Therefore it is possible to dump pictures into this country at prices which cannot be touched by the British producer, who has to get his cost back in the small theatre market here.

But a greater factor is that the quality of the American films, as an average, is much better. Because pictures have been made so cheaply and parochially here on the basis of the home market, price for price they cannot be compared with the American product.

Let it be just this way: An American picture costing some ten to fifteen

thousand pounds to produce can be rented in this country at prices which a native producer spending three or four thousand pounds on a picture would have to get in order to make it pay.

It is certain that we cannot compete with American pictures on a price basis in our own country, much less abroad.

Neither can we get a share of the foreign trade, especially in the United States, by trying to imitate the American product.

Tariffs, preferential treatment and all the other artificial nostrums that are used to bolster up an industry that cannot meet competition are particularly useless in the case of films, because—even if the exhibitor booked British pictures because of the increased cost of American films caused by a tariff or a subsidy—the public would not go to see them unless the standard of production and the standard of studio efficiency were greatly improved.

There are palliatives for the present situation, but they will not do the industry any good in the end.

There is one remedy—or at least one hope—to develop in this country a standard, a distinctive type, of screen art, so that our pictures are wanted abroad, even in the overloaded United States, because they are good and *because they are different*.

Sweden has done it to a partial extent—and she has a Continental market that would make most of our own producing organisations shiver with ecstasy if it were theirs.

“Doubling” Is it Defensible?

The ethics of “doubling”—that is to say, of employing someone to impersonate a player with the object of deceiving the public—is not very clearly established. A particularly glaring instance will occur to most of our readers who are in touch with the realities of the studio. A very famous actor has been—and is being—featured in a British picture, the very title of which implies a breathless exploit. That actor had practically no actual share in the really risky work which the scenario necessitates, and others had to perform, in his clothes, the vigorous and energetic work by reason of the fact that the actor was quite incapable of it.

We hold no brief for the “stunt” merchant as such, and believe that his vogue when he appears as an actor is pandering to the crudest instincts in audiences. The merely sensational picture is fortunately on the wane, and naturally the hare-brained and often foolhardy men and women find their occupation dwindling. They, therefore, are always open to “double” real artistes who can act, but who wisely value their skins. There is more excuse for them than there is for the player who so sensibly refrains.

But why should an actor, however famous, receive the plaudits of the world for performances the real credit to which is due to others? This is especially unjust when the particular “stunts” are by no means outrageous, and above all, when it is perfectly easy to find an actor of experience who can perform them.

Hepworth Heavily Disguised

“Pansy,” the first release of the Burr Nickle Productions, after nine months’ work, has been completed. This picture is a novelty, inasmuch as it is the first production wherein none of the artistes were permitted to use “make-up.” The foregoing appears as a snappy item in an American trade paper, and is a delightful example of the calm appropriation of all the credit for a picture so British that we once more marvel at the bland mendacity which studiously suppresses all indication of the origin of this charming Hepworth production. We wonder what would happen if a British renting house tried to persuade us that they were responsible for the production of the American pictures they handled.

Donald Searle’s Thanks

“I should like to take this opportunity, through your publication, of thanking you and those many members and non-members of the Kinema Club for the great interest that was shown, by the many inquiries I received, relating to my accident at the St. James’s Theatre. I find it most difficult to express my gratitude and appreciation in writing, especially to those members who paid continual visits to me, and to those who telephoned. I must add that I was deeply moved by this wonderful consideration. I am pleased to say my injury is progressing very favourably, so much so that I hope to be back at the theatre by the end of this week, after I have paid a visit to 9, Great Newport Street.”—DONALD SEARLE.

Film Production in Ireland

Some important statements concerning the future of film production in Ireland come from C. E. McConnel, chairman of Irish Photo Plays, Ltd. He says that the company intends very shortly to go ahead and do things on a really large scale. Although the pictures already produced, “The Casey Millions” and “Wicklow Gold,” have proved a success, the company finds that they are not big enough. The title of the latest picture, which will be screened privately for the benefit of the directors within the next fortnight or so, is “Cruiskeen Lawn,” an Irish racing play, which is being put out as a four-reeler.

Plans for the future include the decision to interview some big producers—English and American—with the object of launching out on a far more extensive scheme of operations.

Next Week’s Motion Picture Studio

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ON

“THE VIRGIN QUEEN”

(Blackton-Rose)

AND

“Paddy-the-next-best-Thing”

(Graham-Wilcox).



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N O W !

The Scenario School

What the Halifax Course Cannot Do

MORE than one of our readers has inquired whether we are in a position to recommend the School of Photoplay, Halifax. We take this opportunity of saying we are not. In doing so we preserve as much as possible an open mind, and we are making further inquiries, the results of which we will communicate to our readers in due course.

This School advertises attractive announcements calculated to appeal to the many hundreds of people who labour under the impression that they can write film stories. The fact that many films are contemptible from the narrative standpoint is probably the chief reason why so many amateurs are convinced that openings for stories of a similar calibre—and better—abound; and there is, therefore, a promising field for those who sell courses of lessons in script-writing. In America, of course, their name is legion.

It is time someone pointed out that the amateur scenarist is in general no more to be encouraged than the amateur screen-struck film aspirant. There are bad stories and bad players on the screens of to-day, just as there are bad plays and actors on the legitimate stage. We are the last to deny this—in fact we are constantly complaining about it. But the improvement, where necessary, must begin from within. The fresh blood is already to hand in the persons of those who have served, and are serving, a term of experience—and too often of bitter experience—in the Industry itself. It is *their* recognition and not that of the outside amateur, which will one day come; and it is from *their* ranks that all those who have already won real popularity have sprung.

We see no objection to Frank King—whose qualifications we would nevertheless be glad to know—selling, as principal of the Halifax school, courses of technical instruction to those who are disposed to pay the necessary guineas. We strongly doubt whether anything more can be imparted thereby than can be acquired from any one of the many books on constructional photoplay writing; and we give Mr. King his due in not claiming to teach

more than the machinery of scenario layout.

At the same time, we wish we could bring a few facts before all those people who contemplate indulging in Mr. King's course. First of all, a bad story in a film would not, perhaps, encourage would-be screen authors so much if they knew that in all probability the original story was a fairly sound and intelligible one spoiled in production and cutting. Then there is the important fact that a story submitted in the technical form presumably acquired by Mr. King's lessons by post stands less chance of being accepted or even of being read, than the same story submitted in ordinary condensed narrative of action. The writer of this article was scenario editor for some years to a firm of deserved repute; and as not one story in five hundred submitted to that firm was worthy of serious consideration, those which were set out in lengthy and elaborate scenario form were invariably regarded with prejudice, because while there was not the least likelihood of their being more promising on that account, they took ten

times as long to read and assimilate. One of the few instances in the last year or so of an outside story from a stranger being accepted in England was a short condensed tale-plot on a dozen or so typed pages, which Henry Edwards purchased and then had a scenario written in elaboration of it.

In general, an appalling amount of utterly contemptible rubbish is submitted to producing houses, and it is quite enough for these firms, which run a story department to wade through their daily welter without the added terror of every story being in detailed script form as a result of photoplay schools.

We have no desire to ridicule those who aspire to be technical script-writers; but it is quite a secondary consideration in submitting stories. Moreover, all script-writers of any eminence—including those quoted in the Halifax prospectus—have won their status by direct association with the studios for long periods of time, just as every famous dramatist's first-hand knowledge of the theatre is his greatest asset.

The more people who learn the technique of the photoplay the better; but we find it difficult to believe that such knowledge can be properly acquired by tuition through His Majesty's mails. Mr. King's testimonials from his ex-pupils are fulsome, but he does not quote a single word of evidence that any one of his pupils has ever had a scenario accepted. It is also hardly necessary to say that there is no indication to the would-be student of the unreliability of scenario-writing as a lucrative profession, even to those whose reputation, in this country at all events, is already established.

In one respect, however, we admit Mr. King is our superior. He hints that he knows the requirements of most individual producers. We are almost tempted to take his course for that information alone, and we suggest that a real knowledge of their own story needs should be worth the money alone to certain producers themselves.

COMING TRADE SHOWS

J. STUART BLACKTON "The Virgin Queen."

Monday, January 22,
at the Empire Theatre, W.C.,
at 8.30 p.m.

J. Stuart Blackton, natural colour production. Directed by J. Stuart Blackton. Leading players: Lady Diana Manners, Carlyle Blackwell, Norma Whalley, Hubert Carter, William Luff, A. B. Imeson, Walter Tennyson, Violet Virginia Blackton. Controlled by the Rose Film, Co., Ltd.

GRAHAM-WILCOX "Paddy—the Next Best Thing."

From Gertrude Page's story.
Directed by Graham Cutts.
Photographed by René Guissart.

Leading players:
Mae Marsh, Nina Boucicault, Haidee Wright, Darby Foster, George K. Arthur, Marie Wright, Lillian Douglas, Tom Coventry, Simeon Stuart.

Trade show: Alhambra, W., Tuesday, January 23, at 11 a.m.

BUTCHER-CARLTON "Rogues of the Turf"

From John F. Preston's play,
Directed by Wilfred Noy.
Trade show: New Gallery Kinema,
Thursday, January 25, at 11.30 a.m.

Blazing the Airway to India

The six-reel record of the thrilling attempt of three young Englishmen—Major Macmillan, Captain Blake and Captain Geoffrey Malins, O.B.E.—to fly round the world, is a wonderful and vivid picture which will shortly be placed before the public. It is a valuable illustration of British pluck and endurance no less than a striking incident in the progress of aviation. The ground covered from the original start at Croydon includes Paris, the Alps, the Riviera, the Apennines, an amazing view of the crater of Vesuvius, Albania, Corfu, the Libyan desert, Persian Gulf and India.

The journey was fraught with much risk, and was, as everybody knows, curtailed by an accident which nearly cost the three intrepid men their lives.

L. B. Lestocq Joins Bramlin's

We learn with interest that L. B. Lestocq has just severed his connection with Stage and Screen Booking Offices and joined the well-known agency of Bramlin's and will be from now associated with John Payne in the activities of that firm. He will be more than pleased to see any of his old friends at 239, Shaftesbury Avenue, where from now on he is installed.

Mr. Lestocq, who, of course, is the son of the famous Charles Frohman's representative, is especially qualified for his present work, having been casting director at Islington for Famous-Players Lasky British Productions. He is esteemed personally by all who come in contact with him, and we, in wishing him every success, congratulate Bramlin's as well.

The Late Brig.-Gen. W. B. Hulke, D.S.O. Death of former Kinema Club Manager

IT is with much regret that we have to announce the death of Brigadier-General W. B. Hulke, D.S.O., who was known to so many of our readers in this capacity of the first manager of the Kinema Club. An efficient administrator, a tireless worker in the days that followed the Club's inception, and an unassuming gentleman, he won the earnest regard of all who knew him. His passing was comparatively sudden, although many were aware that his activities in the service of his country had resulted in a legacy of suffering of which he always made light.

In an appreciation, A. Harding Steerman, chairman of the Kinema Club House Committee, writes:—

"The death of the late manager of the Kinema Club, Brig.-Gen. Hulke, comes as a great shock to many of us who did not know even that he was ill.

"I had the privilege of many little quiet chats with him. A man of great ability, he was also most modest; and it was with difficulty that I could ever induce him to talk of himself.

"He retired from the Army some years ago, and having settled abroad, was beginning to see the fruits of his labour on his ranch, when the war burst upon the world. Like all true patriots, he at once returned to England and rejoined his old regiment, the 1st Lincs, as captain. What he achieved during the great catastrophe I could never find out, but

that it was something out of the ordinary is certain from the fact that not only was he awarded the coveted decoration of the D.S.O., but also received promotion after promotion until he became brig.-general, with which high rank he was placed on the retired list on demobilisation.

"With his health impaired and his business abroad lost, there seemed nothing for him to do but remain in England. He took over the management of the Club at a critical time, but his tact, geniality and business capacity went far towards lessening the difficulties with which it was beset.

"In the hope of gaining further information, I interviewed his widow, but her only comment was: 'He was one of England's most gallant gentlemen.' That explains everything.

"Only a few months ago, after leaving the Club, he and his wife opened a small restaurant with the object of catering for people like themselves whose financial circumstances had been so seriously affected by the war. This restaurant, appropriately named 'The Venture,' is situated in Carnaby Street, at the back of Regent Street, and is still being carried on by his widow.

"In accordance with our custom, a wreath was sent by the Club and letters of gratitude for our sympathy have been received from his widow as well as from members of his family."

Cameramen's Section News and Views and Record of Activities of Kiné-Cameramen

R. Terreneau is turning for George Cooper at Clapham.

E. Grant is not the only cameraman off to Australia. Will Howse sails within the next fortnight.

Kenneth Gordon is abroad—but his mission and destination are a secret until he returns in a few days.

Percy Strong is turning on "Tip-toes." This does not mean he is rehearsing for the dance after the K.C.S. dinner.

Many deserved compliments on "The Romany" photography have been made, and Percy Strong has certainly made a reputation thereby—a result which is all the more creditable on account of the bad weather so often experienced.

We are asked by Pathé Frères Cinema to correct a possible misapprehension regarding the St. Paul's film. Kenneth Gordon, with two other cameramen, was responsible for the photography for Pathé, who are issuing the subject very shortly.

The usual weekly meeting was held on

Friday the 12th, and the Chairman, H. Sanders, proposed that in future the Society would meet at the Kinema Club every third Friday in the month. This was agreed to.

The dinner, concert and dance, to be held at the Holborn Restaurant, on February 16th, promises to be a well-attended function. Tickets are on sale at the Kinema Club, and can also be obtained from Committee members, price 12s. 6d., double tickets (lady and gentleman), 21s.

The annual general meeting of the Society will take place at the Kinema Club on Friday, February 2nd.

Emile Lauste, of Welsh-Pearson and Co., made the Trade show copy of "The Romany." Lauste has temporarily forsaken the camera for the dark-room—being a firm believer that the laboratory is as important as the camera. Who, indeed, will deny that the most vital side of production is that of the master copy—the negative? In spite of the meticulous care of the precious celluloid being recognised as essential, there are still—and, we fear, there will continue to be—productions excellent in every other way jeopardised by lack of due attention in this direction.

REX WILSON'S FILM SCHOOL

Producer Who Should Know Better

ONE is less surprised when a school for instruction in kinema-acting is started by an obvious "shark" than when a British producer of some responsibility and repute, with a record of pictures, launches out into such a scheme. We make not the slightest imputation against Rex Wilson, whom we dare say may be under the honest impression that he is performing some real service to the Industry and to the British nation, by his latest enterprise. We have no evidence whatever that he promises work as a result of such alleged training, and congratulate him upon his honesty in refraining from doing so.

At the same time, his scheme as outlined in the brochure before us—which describes him with refreshing candour as "the greatest director this country has yet known"—is calculated to encourage the most misleading impressions in the minds of those whose lack of knowledge induces them to contemplate joining the already swollen ranks of the film-players of Great Britain. Although he expressly does not wish "to raise false hopes," those who successfully pass through the tests will be, "without a shadow of a doubt, accomplished and efficient kinema artistes, equipped to take their place and worthily sustain the high standard expected, indeed demanded of them, in any of the finest productions of the future."

This is unquestionably a suggestion that the training is a short cut to fame. Mr. Wilson's omissions are surely calculated. Even if his tuition made his pupils into film players of experience, those pupils might be interested, first, in the circumstance that there are countless dozens of experienced professional artistes whose claims for preference the intrusive amateur has no grounds whatever for supplanting; secondly, that the mere fact of an applicant for screen work having been to a film-school will effectually prevent his engagement by nine firms out of ten; and lastly, that the screen stars who have won through have started precariously in crowds and small parts without having resort to any so-called training.

Applicants are being informed that instruction is being now given at a fee of certain guineas per month, and that any applicant found unsuitable will have most of his fee returned. Mr. Wilson's own "mature judgment" will in all cases decide these things, and he announces in print his determination to get his cast in England for his productions. No doubt details of his coming pictures will be duly announced. We await them with interest and without prejudice, and meanwhile we are wondering why he is teaching amateurs to become film-actors instead of getting on with his productions.

Charles Wilcox sails to-day (Saturday) on the *Berengaria*, for New York, representing Graham-Wilcox productions. We understand that Graham Cutts was to have accompanied him, but has had the bad luck to have been taken suddenly ill.

Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: :: Reaching the Studios :: :: ::

Adelqui Millar Productions.—1, Leicester Square, W.2. Park 1258.

Albert-Phillips Film Production.—3, Wardour Street, W.1. Regent 3282.

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.
FILM: "The Monkey's Paw."
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
STARS: Moore Marriott and Mary Ault.
CAMERAMAN: Frank Grainger.
STAGE: Eleventh week.

Astor Productions.—40, Shaftesbury Avenue, London, W. Gerrard 8436.
DIRECTOR: Peter Astor.

Atlas Biocraft.—58, Haymarket, London, S.W.1.

Brouett Productions.—Barker's Studios, Ealing Green, W.5. Phone: Ealing 211 and 1582.
ROUTE: District or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.

FILMS: Fred Karno Comedies.
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mammoek.
CAMERAMAN: L. G. Egrot.
STUDIO MANAGER: H. C. Wansborough.
STAGE: Casting.

B. & C. Productions.—Hoe Street, Walthamstow. Walthamstow 364 and 712.

ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Wonder Women of the World."
TYPE: One-reelers.
DIRECTOR: Edwin Greenwood.
SCENARIST: Elliot Stannard and Edwin Greenwood.

CAMERAMAN: A. G. Kingston.
STAGE: One a fortnight.

FILM: "Gems of Literature."
DIRECTOR: Edwin J. Collins.
TYPE: Two-reel dramas.
CAMERAMAN: A. G. Kingston.
SCENARIST: Eliot Stannard.
STAGE: One a fortnight.

Baron Films.—91, St. Martin's Lane, W.C.2.

Bayard Films.—B. P. Studios, Thorn House, Thornton Road, Clapham Park, Streatham, 2652.

FILM: "The Forfeit."
STAR: Lillian Braithwaite.
DIRECTOR: Campbell Gullan.
CAMERAMAN: Percy Anthony.

Beehive Production.—
PRODUCTION MANAGER: Geoffrey Benstead.

DIRECTORS: George Dewhurst and Beru Haldane
ASSISTANT DIRECTOR: Horace Corbyn.
SCENARIST: Jack Denton.

STARS: Jimmy Reardon and Margaret Hope.

CAMERAMEN: G. Pauli and Bert Ford
STAGE: Scheduled.

British Famous Films.—"Woodlands," High Road, Whetstone, Finehley 1297.
STUDIO Vacant.

British and Oriental.—B.P. Studios, Thornton House, Thornton Road, Clapham Park, Streatham 2652.

British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay. Not Working.

British Productions.—Selborne Road, Hove.
FILM: Title undecided.

DIRECTOR: Lieut. Daring.
STAR: Lieut. Daring.
CAMERAMAN: Bert Ford.

British Super Films.—Worton Hall, Isleworth. Hounslow 212.

ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains: 5.30, 6.0, 6.30.

Daisy Productions.
FILM: "When a Prince Woos."
STAGE: Starting shortly.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.

ROUTE: 'Bus Nos. 35 and 38. Trains 8.1, 5.5, 5.7.

Dewhurst Productions.
FILM: "What the Butler Saw."

DIRECTOR: George Dewhurst.
STAR: Madge Stuart.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

FILM: "The Uninvited Guest."

DIRECTOR: George Dewhurst.

STAR: Stewart Rome.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.

ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W.12. Hammersmith 2090-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "Fires of Fate."
DIRECTOR: Tom Terriss.

STAR: Wanda Hawley.
STAGE: Scheduled.

Glen Film Productions.—20, Lisle Street, W.C.

STUDIO: "Belgrave," Marine Terrace, Aberystwyth. Not working.

"Gems of Art" Film Co., Ltd.—1, Bear Street, W.C.

FILMS: "Gems of Art."
DIRECTOR: Norman Maedonald.

CAMERAMAN: E. Groe.
STAGE: Fourth week.

George Clark Productions.—47, Berners Street, W.1. Museum 3012.

FILM: "The Starlit Garden."
DIRECTOR: Guy Newall.

STAR: Ivy Duke.
CAMERAMAN: H. A. Rendall.

STAGE: Sixth week.

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Graham Wilcox Productions.—174, Wardour Street, London, W. 1. Phone: Regent 556-7.

NEXT FILM: "Chu Chin Chow."
DIRECTOR: Graham Cutts.
STAGE: Scheduled.

Granger-Binger.—191, Wardour St., W.1. Gerrard 1081, 1728.

STUDIOS: Haarlem, Holland.

FILM: "The Hypocrites."
STAGE: Completed.

FILM: "The Lion's Mouse."
STAGE: Completed.

Granville Productions.—61, Berners Street, W.1. Museum 2528.

FILM: "Hennessey of Moresby."
DIRECTOR: Fred Le Roy Granville.

STAGE: Starting shortly.

Hardy.—13, Gerrard Street, W.1. Gerrard 2284.

Harma Clarendon.—16, Limes Road, Croydon. Croydon 921 and 2084.

Hepworth Picture Plays.—Walton-on-Thames, Walton 16.

ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio.

FILM: "Pipes of Pan."
STAR: Alma Taylor.

SCENARIST: George Dewhurst.
DIRECTOR: Cecil M. Hepworth.

FILM: "Lily of the Valley."
STARS: Henry Edwards and Chrissie White.

DIRECTOR: Henry Edwards.
STAGE: Completed.

FILM: "Mist in the Valley."
STAR: Alma Taylor.

DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.

ROUTE: Trains from St. Pancras: A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35; 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendriek.
ART DIRECTOR: J. T. Garside.

FILM: "This Freedom."
DIRECTOR: Denison Clift.

STAR: Fay Compton.
SCENARIST: Denison Clift.

STAGE: Completed.

FILM: "The Hawk."
DIRECTOR: Frank Crane.

STAR: Chas. Hutchison.
STAGE: Ninth week.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.

STAGE: Scheduled.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.

STAGE: Scheduled.

Isle of Man Films.—The Manx Studios, Isle of Man. Not working.

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THE PULSE OF THE STUDIO—Continued from previous page.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617. Studio closed for structural alterations.
Minerva Films.—110, Victoria Street S.W.1. Victoria 7545. Not working.
Progress Film Co.—Shoreham-on-Sea. Shoreham 19.
Quality Films.—Windsor Studios Catford. Lee Green 948. FILM: One- and two-reelers. DIRECTOR: George A. Cooper. STUDIO MANAGER: S. Folker. CAMERAMAN: R. Terreanau. STAGE: One a week.
Raleigh King Productions.—Watcombe Hall, Torquay. STUDIO Vacant.
Regulus Films.—48, Carnaby Street, Regent Street, W.1. Not working.
Samuelson Film Co.—Worton Hall, Isleworth.
Seal Productions.—171, Wardour Street, Regent 4329. Not working.
Screenplays.—Cranmer Court, Clapham. Brixton 2956. ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8. Not working.

Stoll.—Temple Road, Criklewood. Willesden 3293. ROUTE: 'Bus No. 16. STUDIO MANAGER: J. Grossman. FILM: "The Prodigal Son." DIRECTOR: A. E. Coleby. STARS: Henry Victor, Stewart Rome and Edith Bishop. CAMERAMAN: D. P. Cooper. STAGE: Completed.
 FILM: "Top of the World." DIRECTOR: Maurice Elvey. STAGE: Scheduled.
 FILM: "Open Country." DIRECTOR: Sinclair Hill. STARS: Dorinea Shirley and David Hawthorne. CAMERAMAN: Al Moise. STAGE: Completed.
 FILM: "Sherlock Holmes" Stories. DIRECTOR: George Ridgwell. STAR: Eille Norwood. CAMERAMAN: Al Moise.
 FILM: "The Sign of Four." DIRECTOR: Maurice Elvey. STAR: Eille Norwood. CAMERAMAN: Jack Cox and Al Moise. STAGE: Tenth week.

FILM: "The Wandering Jew." STAR: Matheson Lang. DIRECTOR: Maurice Elvey. STAGE: Starting shortly.
 FILM: "Guy Fawkes." DIRECTOR: Maurice Elvey. STAGE: Scheduled.
 FILMS: Two-reel dramas. "Fu Manchu." DIRECTOR: A. E. Coleby. STAGE: Starting shortly.
J. Stuart Blackton.—Bush House, Aldwych. Central 1935.
Walker-Boyd Sunshine Productions. FILM: "There and Back." DIRECTOR: Martin Walker. STAGE: Scheduled.
Walter West Productions.—Princes Studios, Kew Bridge. Chiswick 574. ROUTE: 'Bus Nos. 27, 105. Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30. Kew Bridge to Broad Street:

A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.
 FILM: "The Hornet's Nest." DIRECTOR: Walter West. STARS: Florence Turner, Kathleen Vaughan, Nora Swinburne, Fred Wright, and James Knight. STAGE: Cutting and assembling.
 FILM: "The Lady Tramer." STAR: Violet Hopson. SCENARIST: J. Bertram Brown. CAMERAMAN: G. Toni. DIRECTOR: Walter West. STAGE: Fifth week.
 FILM: "In the Blood." DIRECTOR: Walter West. STAGE: Commencing March 1st.
Welsh Pearson.—41-45, Craven Park, Harlesden, N.W.10. Willesden 2862. ROUTE: 'Bus No. 18. FILM: "Tip-Toes." STAR: Betty Balfour. DIRECTOR: G. Pearson. CAMERAMAN: Percy Strong and Emile Lauste. STAGE: Third week.

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Jan. 20, 1923

The Star and the Story Too

A FORTNIGHT ago we published under the heading of "Star or Story?" our views on certain aspects of this vexed question, in which we deplored the suggestion current in some quarters that the two factors in the photoplay were incompatible. "The play's the thing" is as true to-day as it was in 1602—although Hamlet's dramatic effusion suffered somewhat from a tinge of personal propaganda; and we regard the exploitation of personality as a necessary evil in view of the enormous success and popularity of the screen as a medium for doing so. Our chief point is, however, that such exploitation, when part of a sound story's development, is not an evil at all, but quite the reverse; and we have since noticed a confirmation of our view in the American journal, *Camera*—a publication whose mission as representative of studio workers' interests corresponds closely to that of the MOTION PICTURE STUDIO.

Stars who Realise Story Values

WE quote the following from our Transatlantic prototype: "The two prime leaders among the stellar personalities of the screen, Charlie Chaplin and Mary Pickford, have continued to rule supreme because they usually demanded material to work with. If either had permitted egotism to lead them into presenting any kind of a story in the belief that the public simply wanted them under any circumstances, their finish as drawing-cards would have come long ago. Frequently Mr. Chaplin appears in a comedy of distinct merit—a comedy which would score a hit even without him, and Miss Pickford has even more frequently presented character studies in the midst of superior narratives which would command popularity if properly offered by anyone capable of 'doing' such parts."

A Matter of Personality, Too.

"NATURALLY the personality of each has helped matters along prodigiously in every story they have essayed, but no master or mistress of the histrionic art could be constantly saving bad stories by dint of his or her own particular ability. It is to be hoped that many other stars will

learn this; it is also to be devoutly hoped that producers will see it and act accordingly."

The "Let-down" of the Star

IT must be obvious that the placing of the star as the one reliable factor in a picture is a policy doomed to disaster—and disaster which is the more complete because its results are not immediately felt. There are many instances of first-class players being "let down" by one or two bad stories and finding it subsequently difficult to regain popularity even with a good one. Those responsible fell into the crass error of thinking that the public would like the stars irrespective of the merits of the story. The reverse is the case. Personally, we often go to see a picture featuring this or that player because our experience tells us that he (or she) usually is cleverly exploited in a good story; and the picture public are, consciously or unconsciously, actuated by the same feelings.

How can they Tell?

IT must not be overlooked that at present the star's name is the only indication of the film's merit accessible to the outside public, who are not as yet students of film criticism. It follows, then, that the star who wishes to remain scintillating in the firmament of favour must always be provided with good story material as a vehicle; and it is only justice to add that the most intelligent American directors recognise this fully. Would that all directors—and heads of firms—did the same! There would be more hope for the scenarist, who, in time, might even persuade those in authority to film a story for its own sake!

Hustle and its Evils

THE "sausage-machine" producing organisation is by no means a peculiar product of America. It is difficult to say which is worse—the picture which takes so long that the original enthusiasm of those concerned turns from apathy to loathing, and the enormous overhead charges make a financial return seem more and more remote, or the picture "shot" against time under a system which penalises those who exceed its inadequate duration, and is scrambled through in a frenzy of

energy which destroys any possibility of inspired or thoughtful work. Artistically we prefer the former extreme. A recent production has been made in a protracted burst of feverish energy which has entailed an enormous amount of night work—presumably to save time on production. We hope the artistic and even the financial result will justify the rush; but we are quite satisfied that the artistes—not only "crowd" and small part players, but principals also—found the strain and occasional hardships of many consecutive hours' work under uncomfortable conditions a real obstacle to their giving of their best.

Not Yet Extinct

THE overwhelming majority of producers and others who engage artistes to-day are men of decent instincts and scrupulous demeanour to those approaching them. It is in the interests of the white men we all know that the elimination of the occasional pestilential libertine is most desirable, and we are glad to say that the number of instances of offensive behaviour to young girl artistes is apparently steadily on the wane. Occasionally, however, a complaint reaches us which indicates that the voluptuary in authority still exists. An attractive young artiste of experience was subjected to an outrageously cool proposal of the obvious kind last week by a man whose name is, we regret to say, well known in the field of British production. We are quite satisfied that the complaint was fully justified, but, of course, the offender was careful and, therefore, quite safe. He will remain safe by being more careful still.

"Advertising April"

SYBIL THORNDIKE'S new play, with the above title, deals with the Press-agent husband of a famous film-star, so we are told. We are not sure whether we ought to protest against this fresh instance of letting the public "behind the scenes!" On reflection, we don't think we will. Rather will we endorse the comment of our esteemed "Carados" of the *Referee*: "Here and now I will defy the authors to invent any Press stunts to equal in wild ridiculousness most of those sent around from time to time!"

Who's Where

Several Directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

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Intimate Studio and Club Gossip

The latest importation of American stars for British pictures is of special interest. Wanda Hawley, we are informed is coming to play for Gaumont in the first picture to be directed at Shepherd's Bush by Tom Terriss. This is a version of "The Fires of Fate," Sir Arthur Conan Doyle's play, in which the late Lewis Waller scored heavily at the Lyric Theatre some ten years ago. The play was based on the author's well-known story "The Tragedy of the Korosko." Wanda Hawley, who was raised to stardom over a year ago, is a fascinating blonde, whose vogue in American kinemas is undoubted, and whose popularity on this side is equally undeniable. Wanda is already on the way.

* * *

I was sorry to hear that Violet Hopson had a nasty spill from her horse a few days ago, which has incapacitated her for studio work ever since. Walter West assures me her injuries are not very serious, and that her one anxiety is the production of "The Lady Trainer." Everyone will wish her a speedy recovery and resumption of activity.

* * *

Desperate scenes have lately been made for British pictures. The Battle of Waterloo—an episode in Samuelson's "A Royal Divorce"—was staged last week on a vast scale at Aldershot. Bad luck as regards weather meant an extra day's delay, but the actual fighting scenes, with the manipulation of the opposing "armies," were full of excitement, especially when a slightly premature explosion imparted an unrehearsed touch of realism by alarming those in the vicinity. A very old soldier who was present is reported to have declared that it was better than the original battle, at which he was present; but this testimony is regarded with suspicion.

* * *

Excitement of a slightly richer kind characterised the highly thrilling depiction, on board a large and ancient vessel not far from the Nore, of a

fierce mutiny of deported convicts. The lights, noise of old firearms, and hand-to-hand encounters at dead of night caused much misgivings to those aboard passing craft. Those who inquired were soon enlightened. So far from it being another war, a boiler-makers' wayzgoose, or a Fascisti merchant enterprise, the truth came out that George Ridgwell was shooting the big scene—full of "rough stuff"—in the Sherlock Holmes episode of "The Gloria Scott."

* * *

Tom Terriss, who has just joined Gaumont, is, of course, the son of the late William Terriss and brother of Ellaline Terriss. He has been a successful American director for some years, and has just concluded for Ideal "The Harbour Lights," with Tom Moore, specially imported, in the leading rôle.

* * *

Terriss addressed the Stoll Picture Theatre Club last week on British picture making, and his remarks were greatly appreciated. He defended, amongst other things, the importation of American stars for our pictures with the object of endowing them with drawing power on the other side.

* * *

It was amusing to hear Terriss say how different things were over here. He complained that the men controlling American production were in many cases uncultured, ignorant and coarse types, who stifled art and hampered development! He is quite right—and very lucky to have kept clear of one or two examples in the dear homeland!

* * *

Evelyn Brent has been selected to play opposite Douglas Fairbanks in his new super-production, and is now hard at work in the Fairbanks studio. This interesting engagement was secured by the ubiquitous Sydney Jay.

* * *

Kathleen Mason's lectures are doing a lot of good unobtrusively, and I wonder whether the Kinema Club's proposed debating section will mate-

rialise this winter? There are many authoritative people who would gladly come and speak for the asking. It only wants some active spirit to get the project going, and we are quite sure that some of the club members would welcome an extended circle for the expression of their views.

* * *

Paul Kimberley, O.B.E., had lunch with me at the Club one day this week. The whole industry learns with unfeigned pleasure of a considerably renewed activity at the Walton-on-Thames studios. The house of Hepworth, apart from the excellence of its products, has a reputation for straight dealing and a long record of extraordinary interest which makes even a temporary eclipse a matter affecting the prestige of our business. The number of well-known figures in our midst who have graduated under its auspices at some time or other is amazing; and now that production is apparently at full blast again we wish every prosperity to what is probably the oldest-established film production organisation now extant.

* * *

Judging by their hale appearance, Stewart Rome, Cameron Carr, Arthur Walcott and Richard Lindsay are a very bad advertisement for "suffering Germany," and the Ruhr advance would seem to be almost justified. George Dewhurst is doing cutting in Berlin, but returns during the coming week, with "What the Butler Saw," and "The Uninvited Guest" completed.

* * *

The Progress studios at Shoreham-by-Sea narrowly escaped destruction by fire in the recent conflagration which gutted several bungalows. Considerable difficulty was encountered in combating the flames, and the bungalow of a well-known stage and screen actor was badly damaged. But for a lucky change in the wind the studio would have been involved—or, as I heard it put, if the wind had gone east, the studio would have "gone west."

Megaphone

Literary Values and the Photo-play

The Need for their more Careful Consideration

by F. RUPERT CREW

A FAIR amount has lately appeared about continuity writing in various journals, though, to my mind, strangely little has been said regarding the story aspect of photo-play construction. Scenarists are fast winning honours as continuity writers, pure and simple, but legitimate screen dramatists—who write stories besides adapting them—have by no means mastered their craft, as abundant evidence will testify.

At the present moment scenarists are bitterly complaining that directors have still a prejudice against original stories. Well, is it to be wondered at? So far as I can see few *original* stories are written! I do not infer that writers are tired of writing plays specially for screen adaptation: I mean, so many stories are written—and, worse still, submitted!

To begin at the beginning. It is a very regrettable fact that there are many really capable scenarists to-day who are endeavouring—conscientiously they imagine!—to write “originals” for the screen, but fail hopelessly at the game, simply because they do not attach sufficient import-

ance to the understanding of literary values and dramatic construction. The few original plays that do find their way to the screen are, as a rule, hopelessly hackneyed in plot, and entirely devoid of literary value. This fact then points only too clearly that their writers owe little or nothing to the fiction-writer's craft; have made no attempt to study the methods employed by successful novelists and dramatists; and have never analysed the reasons why certain plays and novels have enjoyed such popularity.

I am of the opinion that until the ambitious screen dramatist takes the craft of the story-teller seriously, he will never “make good.” If I ran a school for scenarists, I would first of all endeavour to make the pupils learn the technique of fiction writing—from a theoretical point of view. Of course, I should not attempt to make them story writers, but I would insist upon them obtaining a thorough grasp of the rules that govern this branch of literary expression. At the very least, I would have them acquainted with the technique

of both the novelist and the dramatist, and thereby they would gain, first and foremost, a thorough knowledge as to how a story should be constructed.

For only in this way, I think, is it possible for a photodramatist to fully understand the methods of not only plot-construction, but characterisation and atmosphere. I would also insist that he studied the form of the short story. This branch of fiction-writing is more closely related to the photoplay than is generally imagined. For both forms of expression need to be told in action, and to possess the same subtle atmosphere and characterisation.

The would-be successful screen dramatist of to-day cannot do better than study the art of fiction and play-writing, if he would “make good” as a writer of original stories. Before attempting to tell stories himself, is it not only reasonable to expect that he should *know how* to tell them? In order to gain this knowledge, he should read fiction largely. Not only that, but he should read every book, and see every play with a critical mind. He should educate himself to determine why this or that book proved a “best seller”—or one of great recognition.

Further, he should bear in mind that in every book which has earned universal approval, there is something—often hidden in it—that has commanded its reward. It may be in the narration, the characters, the atmosphere, the general treatment, or the idea of the theme. It makes no difference which of these it happens to be—it is there! The young scenarist should be able to find it.

Although I am not a great believer in text-books on most subjects, yet I do believe that there are one or two published on the novel, the short story, and the drama, that might prove of considerable assistance to the ambitious screen playwright. Most particularly would I draw his attention to that very excellent treatise of the modern short story by J. Berg Essenwein. This is a wonderful work, and should be in the hands of every aspiring story writer.

At the risk of repeating what I have said in some of my articles before, I venture once again to say that those individuals who honestly believe that they have it in them to achieve success as photodramatists—and I know from personal experience there are a great number who can!—learn to tell your story first! Don't bother your heads too much about continuity writing. If you have a really good and original story told in a thousand words, believe me, it stands a far greater chance of production than the most perfectly constructed continuity with a thin story. So, for a beginning, at any rate, read and *study* fiction. “Get” the methods of successful writers, and remember that even if “the story has not been the thing” in the past, it will be in the future!

Maurice Elvey and Isobel Elsom Married

Popular Star and Famous Producer sign life contract in Marylebone

WITH flagrant scorn for popular superstition, Maurice Elvey and Isobel Elsom were quietly married last Saturday—the 13th of the month.

Maurice Elvey has not lost his faculty for dramatic values, and the announcement on Monday was in the nature of a happy revelation—it was rather too sudden to be called a climax, perhaps, but the surprise was as genuine as could be wished for in any scenario! THE MOTION PICTURE STUDIO hastens to offer both Mr. and Mrs. Elvey its heartiest felicitations—belated only on account of our last issue being on sale on their wedding day.

The happy couple became engaged during and filming of “Dick Turpin's Ride to York,” and the marriage took place at the Marylebone Road Registry Office—quite a small “set”!

Maurice Elvey has produced about eighty films or thereabouts, and his association with Stoll, Ideal, and the London, are pages of British film history. Few other Englishmen can even approach his record. He was formerly on the West End Stage. We will not attempt to enumerate his pictures, but his most noteworthy of recent years have been “Bleak House,” “Mr. Wu,” “The Elusive Pimpernel,” and “The Fruitful Vine.” He is now completing “The Sign of Four,” for Stoll, and from whispers that reach us it should be worthy to rank with his very best. He is an inde-

fatigable worker, with the unerring knowledge that only long experience can bestow and his methods of handling his players are effective chiefly by reason of his quiet patience and considerate explanation. The Stoll Company have certainly found him a most valuable servant, for it was under his guidance that the system and methods of production at Surbiton, and later at Cricklewood, were inaugurated. Probably more illustrious personalities of the British stage have been handled by him than by any other man.

Isobel Elsom, after a sound training on tour, first broke in on the West End at the Gaiety Theatre in “After the Girl,” in 1914—a somewhat mediocre musical comedy which gave her little chance even in the leading rôle, which George Edwardes had kept secret until the last moment. However, she succeeded Gladys Cooper in “My Lady's Dress,” a little later, and since then has been one of the most charming and characteristically British of musical play heroines. Her early films soon revealed her photographic qualities, and she has since been divided in her allegiance to stage and screen. Elvey has handled her twice recently, in “Dick Turpin's Ride to York,” and “The Sign of Four.” She is at present at the Ambassadors Theatre in “Sweet Lavender,” and as her husband is very much occupied also, the honeymoon is being “scheduled.”

Kinema Club News

Catering Control

NEW catering arrangements are being made at the club. It has been most gratifying to note the steady improvement in this important side of the life of the club since it was decided some months ago to place it under the direct control and management of club members. This improvement has, not unnaturally, been followed by a considerable increase in receipts.

The thanks of the club are due to Irene Ridgwell, Betty Farquhar and H. Lisle Lucoque, who have personally carried on the catering department during the past four months. To-day (Saturday) they relinquish their control to the House Committee, who will maintain the service without interruption. But for the unselfish efforts of those who stepped into the breach at a critical time it is highly probable that all catering would have been for the time being suspended, with serious adverse effect on the social amenities of members.

The House Committee, through its chairman, asks us to state that criticisms and suggestions from members regarding catering will always be carefully considered, and should, when occasion arises, be made through the manager of the club, Major Foyle.

Kinema Carnival, Feb. 5

Tickets for the Carnival are being briskly circulated—and, which is more to the point, being sold.

We cannot too strongly repeat that everyone—both inside the business and outside it—who has a real interest in and regard for British film production, its achievements, its possibilities, and its many brilliant personalities, should, as a matter of course, be present at the Hotel Cecil on February 5. There is, however, no need to urge a sense of duty as a reason for attending. The entertainment and social value of the function—which ranks with the Three Arts and Victory balls as one of the events of the London dance season—is its strongest appeal, and it is incumbent, not only upon all club members, but also upon everyone engaged directly or indirectly in the kinema industry to sell as many tickets as possible.

We learn that an added attraction at the carnival will be seen in the shape of Philip Moss' wonderful fashion parade of the latest West End dress models by the most beautiful mannequins in London. This is the famous parade which has taken Murray's Club by storm during the last few weeks. Billie Bristow has arranged for this beautiful display of

frocks and femininity to take place after midnight.

Posters and handbills—which, to save unnecessary advertising expense, members and others are earnestly asked to assist in getting publicly displayed—can be obtained from Major Foyle at the club, or from Billie Bristow, hon. organiser, 175, Wardour Street, W.1. Tickets, price 25s., may be obtained from the club hall porter, Miss Bristow, and members of the Entertainments Committee.

Annual General Meeting and Concert

The usual dance takes place to-night (Saturday), and on Sunday the first annual general meeting of the club, is to be held at 3 p.m. in the club, 9 Great Newport Street. All members should in their own interest attend.

Proposed Amendments.

The following amendments to the rules will be decided, in addition to the election of officers for the coming year.

Rule 3. ELIGIBILITY FOR MEMBERSHIP.

Add:—(f) Ladies and gentlemen not coming within any of the above qualifications who have rendered services to the club or whose membership of the club is considered by the council likely to be of advantage to the club. Any member

LISTENING IN

WE hear that a wireless set is being installed in the Kinema Club in the near future. It is unlikely that a high-power transmitting set will be provided, which is rather a shame. Should it ever eventuate, however, we may anticipate listeners all over the world being greatly puzzled by hearing odd scraps of conversation such as the following (with atmospheric interruptions):

"Couldn't get to the Trade show, old man. Did my little bit come out all right?"

"Yes; *right* out . . ."

Bzzzkbzzzzkp.

"Is he a financier, or has he got money of his own? . . ."

K-k-k-k-brzzzp.

" . . . I told him that I wasn't going to work all night for fifteen bob a day, and then get nothing for it except pleurisy . . ."

Bbbb-pzzzkip.

"I tell you things are going from bad to worse. I haven't done a day's work since October." . . .

Zzzz-whreeee-ee.

"Mark my words, this year will be a boom year for British pictures. I've just done five weeks abroad, and fixed up again this morning to start at once." . . .

K-k-bzzz-p-p-pzzk.

"I met a producer this morning with a cast in his eye. Is that lucky?" . . .

B-b-b-b-prrrck-k.

"Play me snooker. I've got the next table but seven."

Pk-k-zzzp.

"Can I sell you a ticket for the Kinema Club Carnival—"

G-r-r-r-rh.

of the club may suggest to the council names of suitable persons for election under this clause.

Add to Rule 5:—(c) Proposed members under Rule 3 (i) shall not be subject to Rule (5), (a) and (b), but such ladies and gentlemen must be proposed by a member of the council and seconded by two members of the council at one meeting of the council, and the election itself shall take place at the next or later meeting of the council. The election shall be by show of hands and must be unanimous. If elected, and such member is willing to take up membership, he shall have all the rights, privileges and duties of an ordinary member, and shall pay the subscription then current of an ordinary member.

The first anniversary of the club will be fittingly celebrated after the meeting to-morrow (Sunday) evening, by an old-time concert, at which some attractive "turns," including Arthur Roberts, Tom Costello, Thornley Dodge and Harry Dearth have promised very kindly to assist. The ever genial Sydney Paxton will act as chairman.

Coming Billiard Match

The Billiards Committee announce that on Friday, January 26, the new billiard table, recently subscribed for so generously by members and good friends of the club, will be formally handed over to the council at seven o'clock. There will follow a match between the well-known professional W. Cook, and J. J. Ashley, who receives 200 in 600. Mr. Cook has promised also to give an exhibition of fancy strokes afterwards. Ladies are specially invited.

Four prizes are wanted for a "Mum" flying tournament to be held on the following Sunday, January 28. A similar event was very popular last season. The entrance fee is sixpence, open to ladies as well as gentlemen. Ladies play 5 up and gentlemen 10 up! But there are conditions which impose a severe temperamental strain. Marking and fetching the rest must be done by the players; and speaking during the game, allowing the cue-butt to touch the floor, and incorrect marking instantly disqualify!

New Members

The following new members were passed by the Executive Council on Tuesday last:

Harry Ainsworth.

Nichol Dean.

Margaret Yarde.

Sylvia Caine.

Dezma dus May.

Cuthbert Lyons Buckle.

Diana Caird.

Harold French.

They were all declared elected. A steady flow of new nominations is also an encouraging and heartening sign of prosperity for the club in 1923, and we hear whispers that at the annual general meeting some most reassuring information will be given out.



All My Eye—and Betty Balfour

George Pearson at work on "Tip-toes"—and tip-toes

IN no studio could there ever be such a hush as there is at Craven Park, N.W.10. One enters it—one needn't, but I did—through a sort of East Indian jungle of timber and odds and ends of scenery and furniture, and coming on to the floor, watches George Pearson directing Betty Balfour. But at first it is impossible to realise that that is what one is watching.

In the first place, George Pearson is not in the least like a producer. A quiet, unobtrusive man of meek and almost apologetic aspect, with a soft voice, no megaphone or horn-rimmed spectacles, actually fully and soberly dressed—it shatters all conventional visualisations of a director of motion pictures. How is this? How dare George Pearson mix with his fellow-men, who, misled by his appearance, might at any moment talk about films with the freedom that comes from the absence of anyone connected with the industry? How can he possibly be regarded by those of his own trade (or art) as a brother? Is it really "cricket"?

The reason, of course, is simple. It is essential that many "producers" shall have the appearance of producers, because they are not. There is not the least need for Pearson to look as though he were a producer—because he is.

All this, however, did not dawn on me (as it has no doubt dawned on you) at once. It took time. It was, as I say, impossible to appreciate the fact that

scenes were being shot. There was a humble garret "set"—the sort of "set" that makes some people furious because Britishers don't spend ten times as much on their pictures, but which, at the same time, was as expensive and as creative as a studio mansion interior. There were Cooper-Hewitts and other lights illuminating it. There was Betty Balfour standing about in the middle of it, chatting quietly to George Pearson, who seemed to loiter pensively and then sit down, at intervals, on a camp-stool. There was a sense of peace, decorum and mild interest. It suggested to me a visit to a museum or an art gallery, with Betty looking at things and Pearson sitting down occasionally to get a better view of something. Percy Strong at his camera was part of it. There was not half the excitement you get while shaving. Not that I wanted it.

Presently, I perceived method. Pearson, with cat-like tread, would illustrate something to the blonde little dancing-girl come home to her humble abode, and on resuming his camp-stool, would signal a little and the camera would purr very softly for a few seconds. Then the whole thing began, with variations, over again. Evidently a purpose in all this.

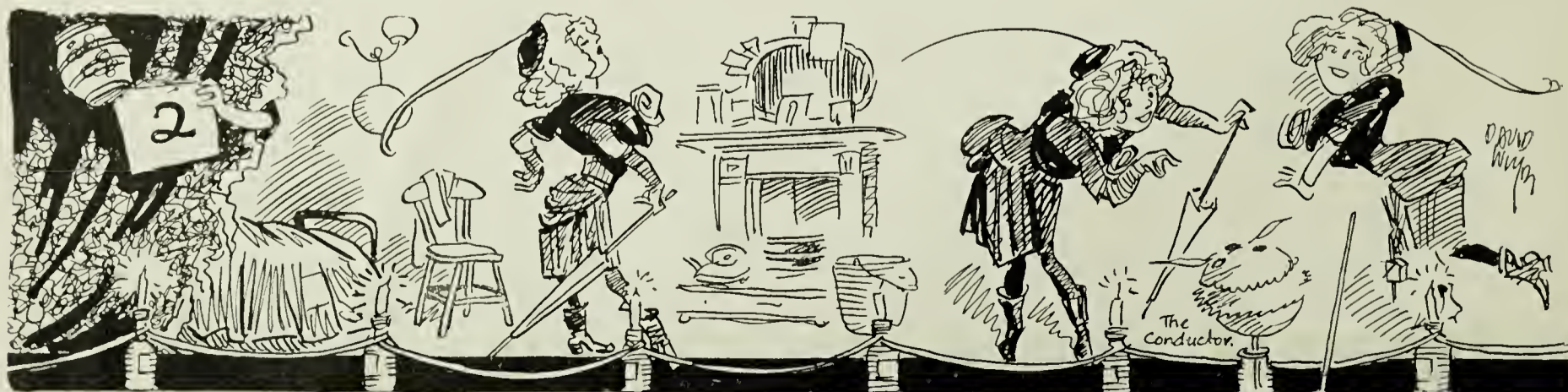
The restful effect was heightened by music from a gramophone, which lulled everybody, including Leslie Hiscott, into quietness of movement and something like churchiness. Not drowsiness, but just

quiet, respectful attention. Pearson talked now and again, but we couldn't hear. Personally, I believe he does a lot by the power of his eye—a sort of hypnotism, perhaps. I don't know.

Presently we had tea, and I soon realised that what some other directors behave like a mad bull over, only makes George Pearson more patient. Two minutes' conversation showed me that I had been privileged to watch the most sincere among British picture-makers—and the most unassuming.

I explained to Miss Balfour that I had not met her since she was twelve years old, and that on that last occasion I had kissed her. I was very surprised to find she remembered me. She is very full of her part which is that of a little music-hall artiste who "makes good." Mr. Pearson was very properly reticent about the story, but if we are likely to see anything resembling the wonderfully-caught vaudeville and Brixton atmosphere of "Nothing Else Matters," then the Trade Show of "Tip-toes" will see me arriving with the first dead-heads.

Harry Maude, whom I met, is a gentleman of double identity, who exhibits his paintings in the leading London exhibitions, concurrently with playing opposite Betty Balfour; and the other members of the cast include A. Harding Steerman, Gerald Ames, Sydney Fairbrother, Annie Esmond, Nancy Price, Irene Norman and Frank Stanmore.



Willie Davies — Modernist

An appreciation of the well-known Art and Pageantry expert whose theory of the use of colour instead of lighting is worthy of attention

by ROY HARDY

WITH the advantage of years of experience in pageantry, Mr. Willie Davies has also been responsible for the art direction of many notable successes in the kinema world, and his practical, if not unique, experience in colour-schemes and all forms of art decorations in period styles or modern manners is adequately shown in such recent kinema successes as "Carnival" (which for its scenic beauty created something of a stir), "The Bohemian Girl," "Love in a Whirlwind," and many other notable productions.

Mr. Davies' reputation as a creator and director of many famous pageants, notably the Chepstow Castle and the Kinematograph Peace Pageant and Costume Ball, the great knowledge he displayed as a historian and antiquary, have unfortunately rather obscured the fact that he is in reality essentially a modernist in idea and expression, and some of his best work has undoubtedly been in the sphere of modern manners.

A visit to Mr. Davies' own charming flat in Kensington would alone suffice to emphasise this point. The remarkable and altogether delightful drawing-room of this flat was recently described in detail in "The Furnishing Trades Organiser," and, with due acknowledgments, we quote some extracts from the article.

The writer says that Mr. Davies has deliberately used coloured textiles as a painter would use the pigments on his palette. His theory is that every room should be dependent for its effect upon one dominant colour. In this instance it is the heliotrope ceiling framed in a cornice of gold. This is followed up by the contrasting frieze of dull black with Byzantine design in gold, which is also seen on the side fireplace panels.

Purple Silks.

A soft tone of orange, skirted by heliotrope, forms the only wall decoration, except for the draperies of the windows, which are composed of black velvet in centre and at both ends, whilst falling in rotation from the centre hang strips of purple and orange silks. The white statuette creates a clear outstanding line on its black pedestal. The highly polished floor of black has a plain soft-purple carpet over it, and the door also is of black with gold panels.

The prominent and inviting centre divan is tightly draped with purple silk, over which, in striking contrast, lies an oblong cushion of old rose brocade, braided and tasselled in gold; the remaining circular bolster cushion being of purple velvet, with centre of orange silk with gold trimmings.

A pearl and pink-shaded lamp is over the centre.

Suggested by the East.

The divan in the centre corner provides the necessary splash of Eastern colour, the most pronounced being jade green and pink, with black and gold to tone against the Turkish drapery on the wall behind. Lying

We Dare Not Print—

Sir Walter de Frece's recently expressed opinion in writing of film company promoting.

The name of the Kinema Selection Committeeman who thought the balloting-beans were sweets.

Challis Sanderson's remarks on finding the club bar doorway too low.

Some of the sentiments expressed at Aldershot in the wet.

Cameron Carr's German diary.

The truth about Malcolm Tod's Australian bank-notes.

The name of the agent with the uncomfortable waiting-room.

George Pearson's outlook on the future.

Our real opinion of film "prologues."

Most producers' opinions of other producers' pictures.

Any cameraman's views on the past week's weather.

The nice things about the Press in a recent speech by Edwin Godal.

What we really think of Jimmy Knight.

George Foley's refusal to fall backwards off a roof.



Willie Davies

between the two divans are other necessary adjuncts to an apartment having an Eastern flavour; the serving tray, incense cupola, and bowls of brass, whilst a delicately shaded standard lamp of brass completes the corner, except for the fern in a bowl of orange china resting on a low pedestal, draped in cerise and orange satin.

The foregoing will give proofs of Mr. Davies' modernity in idea, if such be needed. The essential virtue nowadays is specialisation, whilst the cardinal sin would seem to be versatility. It is so difficult to live down any kind of reputation, earned or acquired, and it is often fatal to attempt to practise, and be accepted, along any new and unfamiliar lines.

Mr. Davies has some rather wonderful photographs of his studio, taken with ordinary Osram lamps, and these heavily shaded. The detail is most remarkable, and even the mauves are not lost, but stand out clearly and distinctly from the blacks. With all the colours described above, the remaining impression is of something silent, warm, and harmonious. It is by this blending, claims Mr. Davies, that excellent photographic effects are to be obtained with a minimum of lighting.

Now Mr. Davies talks of going to America, but it will be a thousand pities if he is allowed to do so. It would be gratifying to hear of his engagement in connection with the production of a wonderful film and pageant that would give adequate scope for the exercise of all his rare abilities.



The Scenarists' Bureau

THE MOTION PICTURE STUDIO has decided to discontinue the criticism of submitted scenarios for the time being. Those under consideration will, of course, be duly dealt with in the same spirit as heretofore, but after they are disposed of the critic's function for the present will cease. We therefore will be glad if readers contemplating forwarding scripts will refrain from doing so until further notice.

It is proposed instead to deal with the whole question of British film-play requirements from the other end—the point of view of those who want them rather than that of those who seek to dispose of them. We are convinced that by this means we are doing a better service both to the Industry and to all film authors. There will be no campaign or "stunt," but our outlook and policy will be from time to time expressed. Criticism is really the business of those firms which profess to seek story material, rather than our own concern; and we are now in a special position to obtain really authoritative pronouncements from the leading producing organisation which should be of real use to all who have already been so interested in our efforts on behalf of better stories.

M. C. and G. C. (Herne Hill).—This is a wonderful story, but the scenarists do not think it is suitable for the English or American markets. It is too passionate, and the turgid, violent, colourful nature of Catherine's love affairs are not at all the kind of thing that the ordinary film firm seems to be looking for. The amount of colour and movement and atmosphere you have got into the short synopsis is remarkable, but it is, of course, so Continental in feeling that the critics cannot help feeling

that it might be very acceptable to an Italian (Cines), French, or even German firm. The addresses of such firms could be obtained from the *Kinema Year Book* (Odhams Press). We would suggest that the authors might begin by offering it to Cines. In spite of the unsuitability to ordinary markets, the critics would like to warmly congratulate the authors on having produced a very remarkably clever synopsis.

E. H. B. Ticehurst.—The opening of this play is far too miserable. A scenario editor would be unlikely to read more than the first few lines of this précis on account, of its squalid nature and unremitting gloom. The story afterwards bristles with improbabilities. The sick and dying mother who writes a letter and dies a few minutes afterwards, and the deaths of the two mothers within a few minutes of each other, are two cases in point. This is the sort of story that used to find a market on the screen in the early days of film work, but now no longer does so. Stories for the screen now have to approximate far more closely to real life, and should contain far more natural incidents. There is no reason whatever from the sample you have submitted you should not be able from the above hints to construct a story suitable for the screen now that you know what they want. Send in something else, and next time call your précis a synopsis, and write a little more fully—more like a short story, but with the action emphasised. Give your play a title—an important factor, and your character names. Above all, remember, write up to the films—not down to them. Film editors want the best stories they can get, and they are prepared to pay for them.

D. S. P. (The Grove).—A good story this. It should work up into an excellent five-reel subject. It might be suitable for Henry Edwards of Hepworth's, the Ideal, or Master's. The only suggestion we have to offer on the plot (which is obviously the work of a professional writer) is that there is so much in the story that the night club

scenes could be eliminated, saving a good deal of the expense, and not interfering at all with the plot. It lends itself to beautiful scenery, few interiors and a short cast, all of which are assets in its favour to the mind of the producer who is considering buying a play. We should like to add that we are sorry for the delay in publishing the criticism, but such a number of MSS. have been sent in that it has been difficult to deal with them adequately.

G.—Hearts, by Laughs and Tears.—In the first place when submitting any stories for criticism or to film companies for sale, they *must* have a synopsis of the story. Otherwise there is a strong chance that they will not get read at all. The three scenarios that you have submitted so far to the Bureau have been big MSS. very carefully worked out, but to understand the story when no synopsis accompanies them we have had to read through the whole of the MSS., and without interruption, to know enough about the story to give you a fair criticism. This is a big undertaking, and though we have done it, it is quite certain that a scenario editor would not have either the time or the patience to do so; while, if there was a synopsis attached, one could read that first, and afterwards refer to the scenario to see how you had worked out the story. This story is more fiction than real life, and it doesn't strike the note of real life that your previous work did. Some of it is, of course, possible—some of it wildly improbable, and there is not enough action in the scenes with Mr. Condor. The night club scenes where the heroine is lured, would not be passed either by a film company or by the Censor, and the same applies to one of your sub-titles. Your patience in constructing the scenario would have been, it seems to us, better spent on such a story as the last one we criticised of yours. We are sorry we cannot say as much for this as for your previous one, but we do not consider this story saleable as it stands.

IRENE NORMAN, Gerald Ames, A. Harding Steerman, Harry Maude, Nancy Price, Annie Esmond, Sydney Fairbrother, and Frank Stanmore are in the cast supporting Betty Balfour in "Tip-Toes" (Welsh-Pearson).

Jack Dorrington, who has been very busy in varied ways in "A Royal Divorce," for Samuelson, wishes it known that he did *not* impersonate the Duke of Wellington at Waterloo, in the battle scenes at Aldershot.

M. Gray-Murray, who has just finished playing the Archbishop in "Simonne Everard," for the B. and C., is to play Colonel Penn in "Curfew Shall Not Ring To-night," for Edwin Greenwood, in the further series of two-reelers.

Edward D. Roberts has signed on to produce a further number of comedies for Albert-Phillips Film Productions before commencing work for Roberts-Crew Art Productions in March. Fatty Phillips has been definitely engaged to play in one of this series.

Rupert and Frank Crew are the authors of the new two-reel comedy, "Scraps and Scrapes," which Edward D. Roberts will direct for Albert-Phillips.

Where . . . They Are—and What . . . They Are Doing

Bert Darley, Reginald Fox, Fred Raynham, Charles Barrett and Ray Raymond are among the principals in "The Gloria Scott," the two-reel Sherlock Holmes subject now being completed for Stoll's by George Ridgwell.

Geoffrey Malins has written many of the scenarios for George Ridgwell's series of two-reel "Sherlock Holmes" subjects (Stoll), and P. L. Mannoek is also responsible for several of them.

Charles Vane, Knighton Small, Lilian Braithwaite, Kate Gurney, and Ruhama Catton are appearing in the Campbell Gullan production at Clapham.

Peggy Carlisle has been playing at Hove for Lieut. Daring.

Jack Hobbs is playing Clement Hale in "Sweet Lavender" at the Ambassadors Theatre.

Joan Morgan is playing lead for the B. and C. in Edwin Greenwood's two-reel production "Curfew Shall Not Ring To-night."

Hugh Higson has been playing in "A Royal Divorce," at Isleworth.

Henry Edwards is supported in "Lily of the Alley" (Hepworth) by Campbell Gullan, Lionel D'Aragon and Frank Stanmore.

Henry Edwards, Chrissie White, Gwynne Herbert and Henry Vibart appear in Edwards' production of E. Temple Thurston's "World of Wonderful Reality" (Hepworth).

"The Hypocrites," the Granger-Binger picturisation of Henry Arthur Jones' well known play, shortly to be Trade shown, was produced by Charles Giblin.

Norman Page is playing Jonathan Small in Maurice Elvey's "The Sign of Four" (Stoll).

No Faultless Face Exists

Penrhyn Stanlaws' Dictum — Is it a Grievance against "Feature" Films?

PENRHYN STANLAWS was the Scottish black-and-white artist of American adoption whose quaint frilly femininity fascinated us in the pages of *Life* and elsewhere in the heyday of C. D. Gibson. He has since turned motion picture director, and has a good record of sound pictures to his credit, but his latest claim on the attention of this planet is a candid burst of hard brutal truth about the imperfections of the faces belonging to the great ladies of the screen. Among other things, he comes to definite and formulated charges like the following:—

The Gish sisters have imperfect noses, and their lips are too large.

Norma Talmadge has a "bulbous" nose.

Nazimova's eyes are too small for her face, and her head is too big.

Mary Pickford shares the common blemish of having too big a head.

Pola Negri's face is too square.

Shirley Mason's faults are deep-set eyes and "horse nostrils."

Bebe Daniels' figure is good, but she keeps her mouth open too much.

Gloria Swanson's head is too heavy for her body. Her nose is retroussé.

Marie Prevost's neck is too short, and her figure is slightly heavy.

Constance Talmadge has an inadequate mouth and chin.

Viola Dana has a big nose, too heavy at the end. Jawbones are too wide and chin too prominent.

Mary Miles Minter is too matronly.

This is a frightful arraignment, and we are entitled, we think, to console ourselves that Stanlaws dwells on the other side of the Atlantic. It would be awful if he began to dissect the features of British screen beauties.

If he is really in earnest about this, it opens up a wider idealism in picture production than we had ever foreseen; an idealism of the human countenance fraught with dangerous possibilities. First of all, it presupposes that a standard of beauty can be formulated and worked out on squared paper—a standard based entirely upon mathematics. Artists will agree (as, of course, they invariably do) on a supreme type of beauty, and a lay figure and face will, under a Ministry of Arts, be publicly exhibited as official perfection, in much the same way as the standard yard measure is exhibited to-day. We can faintly picture the boon to mankind which this would undoubtedly prove. The young man would take secret measurements of his adored one's features with callipers and tape-measure. Hurrying to South Kensington, he would find to his bitter anguish that Phyllis' nose showed 10 per cent. deviation, and that her ears were very far from being a pair. A death pact would be the only way out.

The theatrical manager engaging a beauty chorus would find that a sliding scale of deviation from standard beauty would aid him in deciding whether his girls should go in the first, second, or back rows. Critical visitors to the National Portrait Gallery would be armed with micrometers; and, most important of all, film agents' offices would be plastered with portraits of his fair clients with certificates appended vouching for their close approximation to the official lay figure.

All arguments regarding the respective charms of this or that screen beauty would be ended. Trigonometry would be a part of studio curriculum and the final arbiter of all publicity concerning the world's stars. Gradually the non-conforming types of beauty would be elim-

inated, and a common level of perfection would take its place. Names like Gish, Talmadge, Pickford, Prevost and Dean would convey nothing, as under a really officially-controlled standard the faces of all would be practically indistinguishable, thus saving endless trouble. There will, no doubt, be some dissatisfied people who will prefer the present state of variety and confusion. They will assert that individuality is so much a part of beauty that an occasional lapse from the classic model is sometimes excusable and even attractive; they will continue in this strain:—

"Is the face beautiful simply because of its proportions or because of significance which these proportions may possess? Does one look across the breakfast table thrilled that one faces a face in which there is nothing out of drawing, a face whereon the nose is equidistant from brow or chin—chin or brow, the sort of face that is so balanced it looks as well upside down as any other way, or does one thrill because one faces indelible evidences of certain traits and characteristics to which one has become addicted?"

"Can it be said a perfectly proportioned face, like a well-balanced body, is a more perfect instrument for the expression of such thoughts as might, perchance, lie within? Is each feature but a physiological instrument? Is the true ideal the assembly of the right number of perfect parts and will this assemblage serve more perfectly to reflect ideas?"

"Is there a standard of perfection to which all personalities should conform? If so, why have any individuality at all. Standardisation in some lines may be a blessing. For instance, it helps to make cheap cars cheaper. But is it not enough to have to divert one's gaze from millions of flivvers without so standardising the face that one would have to do the same?"

"Fancy living in a nation of Venuses all alike to the thousandth of an inch! We would then see a fine crop of advertisements like this: 'Your face marred and altered. Individuality guaranteed. Originality and eccentricities worked in until twins become as strangers. Custom-made bodies of exclusive design.'

"Fancy reducing the fascinating galaxy of personalities we have before us to-day to the mean level of a perfect face! Who would dare thus to mechanicalise the Spirit of Diversity? Could our eminent artist have the face to look upon such a world? It would be like living in an asylum of Benda Masks—all alike."

But these quibbling objections of people like Mr. S. K. Johnson in "Camera!" will not bother the reformers of beauty.

We now await the dawn of similar standardisation in other fields—for instance, the perfect perfume which alone justifies its existence among the odours of the world; and the perfect tune, which, under sensible regulations, would be the only melody allowed to be played.

"The Hypocrites"

The Granger-Binger version of the famous play by Henry Arthur Jones of the above title is nearly ready for Trade showing, and Arthur Backner is anticipating a mild sensation. It is the most ambitious of all the pictures made under these auspices, and, as



our readers already know, features Wyndham Standing. The strong supporting cast includes Sydney Paxton, Harold French, Bertie White, Roy Travers, Lillian Douglas, Gertrude Sterroll and Mary Odette. Charles Giblin, an American, is responsible for the direction.

Hampered British Production

The Only Way?

DURING the last two years there has been a fall in the production of British pictures. Apart from the figures, everyone whose livelihood is obtained in or through the film studio knows it from experience. And everyone is looking for causes and remedies.

In 1920 (the figures are approximate) some 768,000 feet of home-made pictures were offered to the exhibitor, and the cost of production was about £459,000. A very slight fall occurred in 1921, when 747,200 feet were offered, at a production cost of about £448,320. But last year showed a severe drop, the footage falling to 572,000 feet and the cost to £337,200.

At the same time there was a fall in the importation of American films, at least in regard to positive, which dropped from some fifteen million feet of positive and two million feet of negative in 1920 to 9,102,251 feet of positive in 1922, negative rising slightly to 2,912,500 feet.

But the astounding disproportion between the figures of imported and native pictures remains the same, and is gradually having, together with other causes, the effect of reducing production in this country almost to a vanishing point.

The natural advantages of America hardly need recapitulating. She has an enormous number of picture theatres giving her a field wherein she can usually get back at least her negative cost on a production, leaving her foreign sales all profit. Therefore it is possible to dump pictures into this country at prices which cannot be touched by the British producer, who has to get his cost back in the small theatre market here.

But a greater factor is that the quality of the American films, as an average, is much better. Because pictures have been made so cheaply and parochially here on the basis of the home market, price for price they cannot be compared with the American product.

Let it be just this way: An American picture costing some ten to fifteen

Film Production in Ireland

Some important statements concerning the future of film production in Ireland come from C. E. McConnel, chairman of Irish Photo Plays, Ltd. He says that the company intends very shortly to go ahead and do things on a really large scale. Although the pictures already produced, "The Casey Millions" and "Wicklow Gold," have proved a success, the company finds that they are not big enough. The title of the latest picture, which will be screened privately for the benefit of the directors within the next fortnight or so, is "Cruiskeen Lawn," an Irish racing play, which is being put out as a four-reeler.

Plans for the future include the decision to interview some big producers—English and American—with the object of launching out on a far more extensive scheme of operations.

thousand pounds to produce can be rented in this country at prices which a native producer spending three or four thousand pounds on a picture would have to get in order to make it pay.

It is certain that we cannot compete with American pictures on a price basis in our own country, much less abroad.

Neither can we get a share of the foreign trade, especially in the United States, by trying to imitate the American product.

Tariffs, preferential treatment and all the other artificial nostrums that are used to bolster up an industry that cannot meet competition are particularly useless in the case of films, because—even if the exhibitor booked British pictures because of the increased cost of American films caused by a tariff or a subsidy—the public would not go to see them unless the standard of production and the standard of studio efficiency were greatly improved.

There are palliatives for the present situation, but they will not do the industry any good in the end.

There is one remedy—or at least one hope—to develop in this country a standard, a distinctive type, of screen art, so that our pictures are wanted abroad, even in the overloaded United States, because they are good and *because they are different.*

Sweden has done it to a partial extent—and she has a Continental market that would make most of our own producing organisations shiver with ecstasy if it were theirs.

"Doubling"

Is it Defensible?

The ethics of "doubling"—that is to say, of employing someone to impersonate a player with the object of deceiving the public—is not very clearly established. A particularly glaring instance will occur to most of our readers who are in touch with the realities of the studio. A very famous actor has been—and is being—featured in a British picture, the very title of which implies a breathless exploit. That actor had practically no actual share in the really risky work which the scenario necessitates, and others had to perform, in his clothes, the vigorous and energetic work by reason of the fact that the actor was quite incapable of it.

We hold no brief for the "stunt" merchant as such, and believe that his vogue when he appears as an actor is pandering to the crudest instincts in audiences. The merely sensational picture is fortunately on the wane, and naturally the hare-brained and often foolhardy men and women find their occupation dwindling. They, therefore, are always open to "double" real artistes who can act, but who wisely value their skins. There is more excuse for them than there is for the player who so sensibly refrains.

But why should an actor, however famous, receive the plaudits of the world for performances the real credit to which is due to others? This is especially unjust when the particular "stunts" are by no means outrageous, and above all, when it is perfectly easy to find an actor of experience who can perform them.

Hepworth Heavily Disguised

"L'ansy," the first release of the Burr Nickle Productions, after nine months' work, has been completed. This picture is a novelty, inasmuch as it is the first production wherein none of the artistes were permitted to use "make-up." The foregoing appears as a snappy item in an American trade paper, and is a delightful example of the calm appropriation of all the credit for a picture so British that we once more marvel at the bland mendacity which studiously suppresses all indication of the origin of this charming Hepworth production. We wonder what would happen if a British renting house tried to persuade us that they were responsible for the production of the American pictures they handled.

Donald Searle's Thanks

"I should like to take this opportunity, through your publication, of thanking you and those many members and non-members of the Kinema Club for the great interest that was shown, by the many inquiries I received, relating to my accident at the St. James's Theatre. I find it most difficult to express my gratitude and appreciation in writing, especially to those members who paid continual visits to me, and to those who telephoned. I must add that I was deeply moved by this wonderful consideration. I am pleased to say my injury is progressing very favourably, so much so that I hope to be back at the theatre by the end of this week, after I have paid a visit to 9, Great Newport Street."—DONALD SEARLE.

Next Week's Motion Picture Studio

WILL CONTAIN

SPECIAL FEATURES

ON

"THE VIRGIN QUEEN"

(Blackton-Rose)

AND

"Paddy-the-next-best-Thing"

(Graham-Wilcox).



BOOK YOUR SPACE

AND

ORDER YOUR COPY

N O W !

The Scenario School

What the Halifax Course Cannot Do

MORE than one of our readers has inquired whether we are in a position to recommend the School of Photoplay, Halifax. We take this opportunity of saying we are not. In doing so we preserve as much as possible an open mind, and we are making further inquiries, the results of which we will communicate to our readers in due course.

This School advertises attractive announcements calculated to appeal to the many hundreds of people who labour under the impression that they can write film stories. The fact that many films are contemptible from the narrative standpoint is probably the chief reason why so many amateurs are convinced that openings for stories of a similar calibre—and better—abound; and there is, therefore, a promising field for those who sell courses of lessons in script-writing. In America, of course, their name is legion.

It is time someone pointed out that the amateur scenarist is in general no more to be encouraged than the amateur screen-struck film aspirant. There are bad stories and bad players on the screens of to-day, just as there are bad plays and actors on the legitimate stage. We are the last to deny this—in fact we are constantly complaining about it. But the improvement, where necessary, must begin from within. The fresh blood is already to hand in the persons of those who have served, and are serving, a term of experience—and too often of bitter experience—in the industry itself. It is *their* recognition and not that of the outside amateur, which will one day come; and it is from *their* ranks that all those who have already won real popularity have sprung.

We see no objection to Frank King—whose qualifications we would nevertheless be glad to know—selling, as principal of the Halifax school, courses of technical instruction to those who are disposed to pay the necessary guineas. We strongly doubt whether anything more can be imparted thereby than can be acquired from any one of the many books on constructional photoplay writing; and we give Mr. King his due in not claiming to teach

Blazing the Airway to India

The six-reel record of the thrilling attempt of three young Englishmen—Major Macmillan, Captain Blake and Captain Geoffrey Malins, O.B.E.—to fly round the world, is a wonderful and vivid picture which will shortly be placed before the public. It is a valuable illustration of British pluck and endurance no less than a striking incident in the progress of aviation. The ground covered from the original start at Croydon includes Paris, the Alps, the Riviera, the Apennines, an amazing view of the crater of Vesuvius, Albania, Corfu, the Libyan desert, Persian Gulf and India.

The journey was fraught with much risk, and was, as everybody knows, curtailed by an accident which nearly cost the three intrepid men their lives.

more than the machinery of scenario layout.

At the same time, we wish we could bring a few facts before all those people who contemplate indulging in Mr. King's course. First of all, a bad story in a film would not, perhaps, encourage would-be screen authors so much if they knew that in all probability the original story was a fairly sound and intelligible one spoiled in production and cutting. Then there is the important fact that a story submitted in the technical form presumably acquired by Mr. King's lessons by post stands less chance of being accepted or even of being read, than the same story submitted in ordinary condensed narrative of action. The writer of this article was scenario editor for some years to a firm of deserved repute; and as not one story in five hundred submitted to that firm was worthy of serious consideration, those which were set out in lengthy and elaborate scenario form were invariably regarded with prejudice, because while there was not the least likelihood of their being more promising on that account, they took ten

times as long to read and assimilate. One of the few instances in the last year or so of an outside story from a stranger being accepted in England was a short condensed tale-plot on a dozen or so typed pages, which Henry Edwards purchased and then had a scenario written in elaboration of it.

In general, an appalling amount of utterly contemptible rubbish is submitted to producing houses, and it is quite enough for these firms, which run a story department to wade through their daily welter without the added terror of every story being in detailed script form as a result of photoplay schools.

We have no desire to ridicule those who aspire to be technical script-writers; but it is quite a secondary consideration in submitting stories. Moreover, all script-writers of any eminence—including those quoted in the Halifax prospectus—have won their status by direct association with the studios for long periods of time, just as every famous dramatist's first-hand knowledge of the theatre is his greatest asset.

The more people who learn the technique of the photoplay the better; but we find it difficult to believe that such knowledge can be properly acquired by tuition through His Majesty's mails. Mr. King's testimonials from his ex-pupils are fulsome, but he does not quote a single word of evidence that any one of his pupils has ever had a scenario accepted. It is also hardly necessary to say that there is no indication to the would-be student of the unreliability of scenario-writing as a lucrative profession, even to those whose reputation, in this country at all events, is already established.

In one respect, however, we admit Mr. King is our superior. He hints that he knows the requirements of most individual producers. We are almost tempted to take his course for that information alone, and we suggest that a real knowledge of their own story needs should be worth the money alone to certain producers themselves.

L. B. Lestocq Joins Bramlin's

We learn with interest that L. B. Lestocq has just severed his connection with Stage and Screen Booking Offices and joined the well-known agency of Bramlin's and will be from now associated with John Payne in the activities of that firm. He will be more than pleased to see any of his old friends at 239, Shaftesbury Avenue, where from now on he is installed.

Mr. Lestocq, who, of course, is the son of the famous Charles Frohman's representative, is especially qualified for his present work, having been casting director at Islington for Famous-Players Lasky British Productions. He is esteemed personally by all who come in contact with him, and we, in wishing him every success, congratulate Bramlin's as well.

COMING TRADE SHOWS

J. STUART BLACKTON "The Virgin Queen."

Monday, January 22,
at the Empire Theatre, W.C.,
at 8.30 p.m.

J. Stuart Blackton, natural colour production. Directed by J. Stuart Blackton. Leading players: Lady Diana Maaners, Carlyle Blackwell, Norma Whalley, Hubert Carter, William Luff, A. B. Imeson, Walter Tennyson, Violet Virginia Blackton. Controlled by the Rose Film, Co., Ltd.

GRAHAM-WILCOX "Paddy—the Next Best Thing."

From Gertrude Page's story.
Directed by Graham Cutts.
Photographed by René Guissart.

Leading players:
Mae Marsh, Nina Boucicault, Haidee Wright, Darby Foster, George K. Arthur, Marie Wright, Lillian Douglas, Tom Coventry, Simeon Stuart.

Trade show: Alhambra, W., Tuesday, January 23, at 11 a.m.

BUTCHER-CARLTON "Rogues of the Turf"

From John F. Preston's play,
Directed by Wilfred Noy.

Trade show: New Gallery Kinema,
Thursday, January 25, at 11.30 a.m.

The Late Brig.-Gen. W. B. Hulke, D.S.O. Death of former Kinema Club Manager

IT is with much regret that we have to announce the death of Brigadier-General W. B. Hulke, D.S.O., who was known to so many of our readers in this capacity of the first manager of the Kinema Club. An efficient administrator, a tireless worker in the days that followed the Club's inception, and an unassuming gentleman, he won the earnest regard of all who knew him. His passing was comparatively sudden, although many were aware that his activities in the service of his country had resulted in a legacy of suffering of which he always made light.

In an appreciation, A. Harding Steerman, chairman of the Kinema Club House Committee, writes:—

"The death of the late manager of the Kinema Club, Brig.-Gen. Hulke, comes as a great shock to many of us who did not know even that he was ill.

"I had the privilege of many little quiet chats with him. A man of great ability, he was also most modest; and it was with difficulty that I could ever induce him to talk of himself.

"He retired from the Army some years ago, and having settled abroad, was beginning to see the fruits of his labour on his ranch, when the war burst upon the world. Like all true patriots, he at once returned to England and rejoined his old regiment, the 1st Lincs. as captain. What he achieved during the great catastrophe I could never find out, but

that it was something out of the ordinary is certain from the fact that not only was he awarded the coveted decoration of the D.S.O., but also received promotion after promotion until he became brig.-general, with which high rank he was placed on the retired list on demobilisation.

"With his health impaired and his business abroad lost, there seemed nothing for him to do but remain in England. He took over the management of the Club at a critical time, but his tact, geniality and business capacity went far towards lessening the difficulties with which it was beset.

"In the hope of gaining further information, I interviewed his widow, but her only comment was: 'He was one of England's most gallant gentlemen.' That explains everything.

"Only a few months ago, after leaving the Club, he and his wife opened a small restaurant with the object of catering for people like themselves whose financial circumstances had been so seriously affected by the war. This restaurant, appropriately named 'The Venture,' is situated in Carnaby Street, at the back of Regent Street, and is still being carried on by his widow.

"In accordance with our custom, a wreath was sent by the Club and letters of gratitude for our sympathy have been received from his widow as well as from members of his family."

Cameramen's Section News and Views and Record of Activities of Kine-Cameramen

R. Terreneau is turning for George Cooper at Clapham.

E. Grant is not the only cameraman off to Australia. Will Howse sails within the next fortnight.

Kenneth Gordon is abroad—but his mission and destination are a secret until he returns in a few days.

Percy Strong is turning on "Tip-toes." This does not mean he is rehearsing for the dance after the K.C.S. dinner.

Many deserved compliments on "The Romany" photography have been made, and Percy Strong has certainly made a reputation thereby—a result which is all the more creditable on account of the bad weather so often experienced.

We are asked by Pathé Frères Cinema to correct a possible misapprehension regarding the St. Paul's film. Kenneth Gordon, with two other cameramen, was responsible for the photography for Pathé, who are issuing the subject very shortly.

The usual weekly meeting was held on

Friday the 12th, and the Chairman, H. Sanders, proposed that in future the Society would meet at the Kinema Club every third Friday in the month. This was agreed to.

The dinner, concert and dance, to be held at the Holborn Restaurant, on February 16th, promises to be a well-attended function. Tickets are on sale at the Kinema Club, and can also be obtained from Committee members, price 12s. 6d., double tickets (lady and gentleman), 21s.

The annual general meeting of the Society will take place at the Kinema Club on Friday, February 2nd.

Emile Lauste, of Welsh-Pearson and Co., made the Trade show copy of "The Romany." Lauste has temporarily forsaken the camera for the dark-room—being a firm believer that the laboratory is as important as the camera. Who, indeed, will deny that the most vital side of production is that of the master copy—the negative? In spite of the meticulous care of the precious celluloid being recognised as essential, there are still—and, we fear, there will continue to be—productions excellent in every other way jeopardised by lack of due attention in this direction.

REX WILSON'S FILM SCHOOL

Producer Who Should Know Better

ONE is less surprised when a school for instruction in kinema-acting is started by an obvious "shark" than when a British producer of some responsibility and repute, with a record of pictures, launches out into such a scheme. We make not the slightest imputation against Rex Wilson, whom we dare say may be under the honest impression that he is performing some real service to the Industry and to the British nation, by his latest enterprise. We have no evidence whatever that he promises work as a result of such alleged training, and congratulate him upon his honesty in refraining from doing so.

At the same time, his scheme as outlined in the brochure before us—which describes him with refreshing candour as "the greatest director this country has yet known"—is calculated to encourage the most misleading impressions in the minds of those whose lack of knowledge induces them to contemplate joining the already swollen ranks of the film-players of Great Britain. Although he expressly does not wish "to raise false hopes," those who successfully pass through the tests will be, "without a shadow of a doubt, accomplished and efficient kinema artistes, equipped to take their place and worthily sustain the high standard expected, indeed demanded of them, in any of the finest productions of the future."

This is unquestionably a suggestion that the training is a short cut to fame. Mr. Wilson's omissions are surely calculated. Even if his tuition made his pupils into film players of experience, those pupils might be interested, first, in the circumstance that there are countless dozens of experienced professional artistes whose claims for preference the intrusive amateur has no grounds whatever for supplanting; secondly, that the mere fact of an applicant for screen work having been to a film-school will effectually prevent his engagement by nine firms out of ten; and lastly, that the screen stars who have won through have started precariously in crowds and small parts without having resort to any so-called training.

Applicants are being informed that instruction is being now given at a fee of certain guineas per month, and that any applicant found unsuitable will have most of his fee returned. Mr. Wilson's own "mature judgment" will in all cases decide these things, and he announces in print his determination to get his cast in England for his productions. No doubt details of his coming pictures will be duly announced. We await them with interest and without prejudice, and meanwhile we are wondering why he is teaching amateurs to become film-actors instead of getting on with his productions.

Charles Wilcox sails today (Saturday) on the *Berengaria*, for New York, representing Graham-Wilcox productions. We understand that Graham Cutts was to have accompanied him, but has had the bad luck to have been taken suddenly ill.

Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: :: Reaching the Studios :: :: ::

Adelqui Millar Productions.—1, Leinster Square, W.2. Park 1258.

Albert-Phillips Film Production.—3, Wardour Street, W.1. Regent 3282.

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.

FILM: "The Monkey's Paw."
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
STARS: Moore Marriott and Mary Ault.

CAMERAMAN: Frank Grainger.
STAGE: Eleventh week.

Astor Productions.—40, Shaftesbury Avenue, London, W. Gerrard 8436.
DIRECTOR: Peter Astor.

Atlas Biocraft.—58, Haymarket, London, S.W.1.

Brouett Productions.—Barker's Studios, Ealing Green, W. 5.
Phone: Ealing 211 and 1582.
ROUTE: District or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.

FILMS: Fred Karno Comedies.
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mannoek.
CAMERAMAN: L. G. Egrot.
STUDIO MANAGER: H. C. Wansborough.
STAGE: Casting.

B. & C. Productions.—Hoe Street, Walthamstow. Walthamstow 364 and 712.

ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Wonder Women of the World."

TYPE: One-reelers.
DIRECTOR: Edwin Greenwood.
SCENARIST: Elliot Stannard and Edwin Greenwood.
CAMERAMAN: A. G. Kingston.
STAGE: One a fortnight.

FILM: "Gems of Literature."
DIRECTOR: Edwin J. Collins.
TYPE: Two-reel dramas.

CAMERAMAN: A. G. Kingston.
SCENARIST: Elliot Stannard.
STAGE: One a fortnight.

Baron Films.—91, St. Martin's Lane, W.C.2.

Bayard Films.—B. P. Studios, Thorn House, Thornton Road, Clapham Park, Streatham, 2652.

FILM: "The Forfeit."
STAR: Lillian Braithwaite.
DIRECTOR: Campbell Gullan.
CAMERAMAN: Percy Anthony.

Beehive Production.—
PRODUCTION MANAGER: Geoffrey Benstead.

DIRECTORS: George Dewhurst and Ber: Haldane
ASSISTANT DIRECTOR: Horace Corbyn.

SCENARIST: Jack Denton.
STARS: Jimmy Reardon and Margaret Hope.
CAMERAMEN: G. Pauli and Bert Ford
STAGE: Scheduled.

British Famous Films.—"Woodlands," High Road, Whetstone, Finchley 1297.
STUDIO Vacant.

British and Oriental.—B.P. Studios, Thornton House, Thornton Road, Clapham Park. Streatham 2652.

British Photoplays.—Devon Chambers, 28, Flect Street, Torquay, Not Working.

British Productions.—Selborne Road, Hove.
FILM: Title undecided.

DIRECTOR: Lieut. Daring.
STAR: Lieut. Daring.
CAMERAMAN: Bert Ford.

British Super Films.—Worton Hall, Isleworth. Hounslow 212.

ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).
From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m.
Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m.
Extra trains: 5.30, 6.0, 6.30.

Daisy Productions.
FILM: "When a Prince Woos."
STAGE: Starting shortly.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.
ROUTE: 'Bus Nos. 35 and 38. Trams 81, 55, 57.

Dewhurst Productions.
FILM: "What the Butler Saw."

DIRECTOR: George Dewhurst.
STAR: Midge Stuart.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

FILM: "The Uninvited Guest."
DIRECTOR: George Dewhurst.

STAR: Stewart Rome.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.

ROUTE: 'Bus 38a. to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W.12. Hammersmith 2090-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "Fires of Fate."
DIRECTOR: Tom Terriss.
STAR: Wanda Hawley.
STAGE: Scheduled.

Glen Film Productions.—20, Lisle Street, W.C.

STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
Not working.

"Gems of Art" Film Co., Ltd.—1, Bear Street, W.C.

FILMS: "Gems of Art."
DIRECTOR: Norman Macdonald.
CAMERAMAN: E. Groc.
STAGE: Fourth week.

George Clark Productions.—47, Berners Street, W.1. Museum 3012.

FILM: "The Starlit Garden."
DIRECTOR: Guy Newall.
STAR: Ivy Duke.
CAMERAMAN: H. A. Rendall.
STAGE: Sixth week.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.

Phone: Regent 556-7.

NEXT FILM: "Chu Chin Chow."

DIRECTOR: Graham Cutts.
STAGE: Scheduled.

Granger-Binger.—191, Wardour St., W.1. Gerrard 1081, 1728.

STUDIOS: Haarlem, Holland.

FILM: "The Hypocrites."
STAGE: Completed.

FILM: "The Lion's Mouse."
STAGE: Completed.

Granville Productions.—61, Berners Street, W.1. Museum 2528.

FILM: "Hennessey of Moresby."
DIRECTOR: Fred Le Roy Granville.

STAGE: Starting shortly.

Hardy.—13, Gerrard Street, W.1. Gerrard 2284.

Harma Clarendon.—16, Limes Road, Croydon. Croydon 921 and 2084.

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.

ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio.

FILM: "Pipes of Pan."
STAR: Alma Taylor.
SCENARIST: George Dewhurst.
DIRECTOR: Cecil M. Hepworth.

STAGE: Completed.

FILM: "Lily of the Valley."
STARS: Henry Edwards and Chrissie White.

DIRECTOR: Henry Edwards.
STAGE: Completed.

FILM: "Mist in the Valley."
STAR: Alma Taylor.
DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.

ROUTE: Trains from St. Pancras: A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35; 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Completed.

FILM: "The Hawk."
DIRECTOR: Frank Crane.
STAR: Chas. Hutchison.
STAGE: Ninth week.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.
STAGE: Scheduled.

Isle of Man Films.—The Manx Studios Isle of Man.
Not working.

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THE PULSE OF THE STUDIO—Continued from previous page.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617. Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.

Not working.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Films.—Windsor Studios Catford. Lee Green 948.

FILM : One- and two-reelers.

DIRECTOR : George A. Cooper.

STUDIO MANAGER : S. Folker.

CAMERAMAN : R. Terreaneau.

STAGE : One a week.

Raleigh King Productions.—Watcombe Hall, Torquay.

STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1.

Not working.

Samuelson Film Co.—Worton Hall, Isleworth.

Seal Productions.—171, Wardour Street. Regent 4329.

Not working.

Screenplays.—Crammer Court, Clapham. Brixton 2956.

ROUTE : 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.

Not working.

Stoll.—Temple Road, Cricklewood. Willesden 3293.

ROUTE : 'Bus No. 16.

STUDIO MANAGER : J. Grossman.

FILM : "The Prodigal Son."

DIRECTOR : A. E. Coleby.

STARS : Henry Victor, Stewart Rome and Edith Bishop.

CAMERAMAN : D. P. Cooper.

STAGE : Completed.

FILM : "Top of the World."

DIRECTOR : Maurice Elvey.

STAGE : Scheduled.

FILM : "Open Country."

DIRECTOR : Sinclair Hill.

STARS : Dorinea Shirley and David Hawthorne.

CAMERAMAN : Al Moise.

STAGE : Completed.

FILM : "Sherlock Holmes" Stories.

DIRECTOR : George Ridgwell.

STAR : Eille Norwood.

CAMERAMAN : Al Moise.

FILM : "The Sign of Four."

DIRECTOR : Maurice Elvey.

STAR : Eille Norwood.

CAMERAMEN : Jack Cox and Al Moise.

STAGE : Tenth week.

FILM : "The Wandering Jew."

STAR : Matheson Lang.

DIRECTOR : Maurice Elvey.

STAGE : Starting shortly.

FILM : "Guy Fawkes."

DIRECTOR : Maurice Elvey.

STAGE : Scheduled.

FILMS : Two-reel dramas. "Fu Manchu."

DIRECTOR : A. E. Coleby.

STAGE : Starting shortly.

J. Stuart Blackton.—Bush House, Aldwych. Central 1935.

Walker-Boyd Sunshine Productions.

FILM : "There and Back."

DIRECTOR : Martin Walker.

STAGE : Scheduled.

Walter West Productions.—Princes Studios, Kew Bridge. Chiswick 574.

ROUTE : 'Bus Nos. 27, 105.

Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street:

A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM : "The Hornet's Nest."

DIRECTOR : Walter West.

STARS : Florence Turner, Kathleen Vaughan, Nora Swinburne, Fred Wright, and James Knight.

STAGE : Cutting and assembling.

FILM : "The Lady Tramer."

STAR : Violet Hopson.

SCENARIST : J. Bertram Brown.

CAMERAMAN : G. Toni.

DIRECTOR : Walter West.

STAGE : Fifth week.

FILM : "In the Blood."

DIRECTOR : Walter West.

STAGE : Commencing March 1st.

Welsh Pearson.—41-45, Craven Park, Harlesden, N.W.10. Willesden 2862.

ROUTE : 'Bus No. 18.

FILM : "Tip-Toes."

STAR : Betty Balfour.

DIRECTOR : G. Pearson.

CAMERAMEN : Percy Strong and Emile Lauste.

STAGE : Third week.

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Vol. II No. 86

Saturday, January 27, 1923

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Vol. 2. No. 86. January 27, 1923

Shorter Pictures

EVERYTHING points to a growing and welcome disposition on the part of the exhibitor to regard the film of less than five reels as something more than a cheap "fill-up"; and we sincerely hope that this will increase, as until such short productions are seriously regarded as possible features by those who book them, there will be little or no encouragement for those who can make them. No music-hall syndicate would book a single big vaudeville star and fill up his program with cheap, nasty and unviewed "turns"—unless he were blind to the best interests of his own business. Why should such a procedure be still the prevailing custom among a large proportion of exhibitors of films?

* * *

Art a Business Ally

WE intend to deal more fully with the absurd standardisation of the length of the ordinary feature on another occasion. For the present we will content ourselves by deploring the inartistic result of making footage irrespective of the story's proper scope. A padded story may suit those who cling to the delusion that a picture ought to be 5,000 feet long to be worth reviewing; but the disappointment caused by a story drawn out to exasperating dreariness, which might have been crisp and pungent in two or three reels, is a sharp reminder that bad art means bad business. We are not in the least advocating a decline in the number of five- and six-reel subjects. They will always be on hand and always should be; but we are convinced that the compression of a story into five reels when it ought to be eight reels is nearly as bad as the attenuation into five reels of two or three reels of story. The standardisation by footage is what we object to as being artificial artistically, and hampering to the creative end of the industry.

Hollywood Reformers

THERE are so many arguments in defence of wishing that this country were America so far as picture-making is concerned that we cannot avoid a feeling of special thankfulness when we come across any circumstance calculated to give us consolation in spite of all. We applaud the efforts of the vigilant anti-drug crusaders in Los Angeles and neighbourhood. Publicity of a grossly disproportionate kind has created an utterly false impression regarding the alleged drug traffic in the Western studio area; and private investigation has revealed the interesting fact that among the hundreds of photo-players in Southern California, less than a dozen are known to have been addicted to the use of drugs. We are satisfied that the impression, current in many quarters, that the habit is common to the members of the profession is the wildest exaggeration.

* * *

No Smoke Without Fire

YET this discreditable side of the American industry cannot, we fear, be smothered into obscurity. The recent end of a popular and able actor and the uncontradicted scandal attaching to others is, we regret to say, evidence that the need for rigorous investigation and drastic measures is no newspaper scare, and we endorse all the efforts of those who are trying to stamp out this scourge. At the risk of appearing controversial, we give it as our honest opinion that the institution nominally known as Prohibition is directly responsible. The warmest advocate of total abstinence cannot deny the appalling growth of illicit drinking and drug-taking that has followed the public ban in the States on the sale of alcohol, and those who are engaged in trying and arduous temperamental work who also happen by virtue of their calling to loom largely in the public eye, can hardly expect to be, as a class, immune from the demoralisation which the fanatic perpetuation of a war-time measure has wrought.

* * *

The Prestige of the Profession

THE reputation of film-players the world over, however, is affected adversely by these pitiful disclosures, and the unthinking outsider may well be excused, after reading lurid Sunday newspapers, for tarring the whole industry with the same brush. We do not believe that the American screen actor is any whit less irreproachable than his fellow-citizen in other walks of life. Nevertheless we feel a sense of pride in the fact that the British picture-making industry, whatever its alleged shortcomings, is at least free from this misleading and exaggerated but thoroughly unsavoury reproach.

The Kinema Club Anniversary

THE close of the first twelve months of the existence of the kinema Club finds that body a lusty bantling indeed. Formed by a handful of incurable optimists at a singularly inauspicious moment in the chequered history of British production, it has during its first year of existence weathered more than one storm of adversity which threatened its seaworthiness. It can with safety claim to have achieved much. Its influence has been exerted invariably for good, and its advantages are now such that no one with the qualification of membership can really afford to remain aloof from its fold. To those who have worked and are working to make the Club the unique and powerful factor in British filmdom it rightly claims to be, the industry is under an inexpressible obligation. It has only to continue and to grow in the spirit by which it is now animated to become one of the weightiest organisations in the world. Its members, judging by the very real interest displayed at the Annual General Meeting last Sunday, are resolved to preserve its essential character.

* * *

The Olympia Exhibition

THERE might be something to be said for the advertisement British production would have gained by being represented at the Kinema Exhibition which was held at Olympia in the summer, but it is doubtful whether any real benefit from such display would have accrued. The public would expect to be taken "behind the scenes," but their admission money would not be diverted into the film-making business at all. There is also a strong feeling that the art of the screen would be damaged by showing the public "how it is done"—a policy against which the legitimate stage, realising the value of preserving dramatic illusion, wisely sets its face.

* * *

Fresh Finance

NEITHER do we agree with the suggestion that fresh capital would have been enticed into the business by such window-dressing. Investors are shy of most projects in these difficult times, but we firmly believe that a good producing proposition in the right hands is not so forlorn that no finance can be obtained, except by public touting. On the other hand, if capital were sought by the wrong people the Olympia Exhibition would probably have been one of the most fruitful hunting-grounds. So, on the whole, one does not view the postponement *sine die* of the exhibition with great regret.

Who's Where

Several Directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ASHTON, CHARLES Crantock, Hainault Road, Leytonstone, E., or Kinema Club
 ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.
 BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
 BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083
 BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
 BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
 CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
 CAREW, JAMES, 15, Burleigh Mansion, Charing Cross Road, W.C.2. Gerrard 3904
 CHESNEY, ELIZABETH: c/o Miss Morris, 25, Clevedon Gardens, W.2. (Flat 4). Padd. 5844.
 DARLEY, BERT, Kinema Club, 9, Great Newport Street. Regent 630.
 D'ESTERRE, C. A., 13, Fawcett Street, Redcliffe Gardens, S.W.10 Phone: Kensington 4003.
 DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
 ELLIOTT, VIOLET, 120A, Kensington Park Road, W.11. Park 2077.
 ESMOND, ANNIE, 43, Richmond Road, Westbourne Grove, W.2. Park 854.
 FOLKER, S. N.: 103, Fowlers Walk, Ealing, W.5.
 FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
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HIGH LIGHTS

Intimate Studio and Club Gossip

We are glad to be able to announce that W. P. Kellino has joined Stoll's, whom we congratulate on having secured so able a producer. Kellino begins on Monday next, but tells me his story is not yet fixed. Within the next few days details of his first production will probably be forthcoming for official publication.

Kellino has spent most of his life in the motion picture industry, and will be remembered in connection with Homeland Productions and the Billy Merson comedies. During his association with Gaumont—which, by the way, was recently terminated in the friendliest fashion—he directed "Class and No Class," "The Fortunes of Christina McNab," "Saved from the Sea," "The Fordington Twins," "A Soul's Awakening," and, of course, "Rob Roy." At Stoll's his cameraman will be Basil W. G. Emmott.

Films apparently set fashions. Fairbank's "Robin Hood" head-gear, we are solemnly assured, is being used as a model for the very last words in hats, obtainable already in suède and other materials. Thus is public interest in English history stimulated.

Gaumont's production of "The Fires of Fate" promises to be an ambitious one. An advance party are leaving at once for Egypt, where most of the exteriors will be shot, and Tom Terriss is taking certain members of the Shepherd's Bush studio staff with him. Wanda Hawley, the popular and charming American star, is on her way to appear in this picture, and a male lead has also been obtained from the States in the person of Nigel Barrie. The British members of the cast include David Hawthorne, Percy Standing and Douglas Munro. Terriss expects to be away from ten to twelve weeks.

George Ridgwell is completing "Silver Blaze" this week, and the next Sherlock Holmes two-reeler will be "The Speckled Band."

Lewis Gilbert is to play Dr. Grimesby Rylott, the part made famous by Lyn Harding, and Cynthia Murtagh is engaged for the leading girl. "The Speckled Band" will be followed by "The Engineer's Thumb."

G. B. Samuelson rushed his "Royal Divorce" company to the Austrian Tyrol to depict the Retreat from Moscow the other day, and back again to England for the burning of that city. A review of the picture will appear in our next issue.

Tony Fraser, according to a brief postcard, is also in Austria, en route to Italy and Sicily. He does not expect to be back for several weeks.

The Famous Players-Lasky experiment of production in Germany has been abandoned as a failure. This, coupled with the similar cessation at Islington nearly twelve months ago, makes those in the British industry wonder why this powerful organisation finds these ventures unsatisfactory. If it is a matter of producing too many pictures and thereby overloading the releasing schedules, why were the foreign enterprises ever begun?

Walter West is taking the final exterior scenes of "The Lady Trainer" at Epsom this week. Violet Hopson has happily recovered sufficiently from her recent spill to resume work.

Miles Mander called in on me this week. He tells me that "The Man Without Desire" is now being cut and assembled by Adrian Brunel, the producer. The cosmopolitan character of this Atlas-Biocraft picture seems assured. The heavy lead is an Italian actor of note, Sergio Mari; the leading lady, Nina Vanna, is Russian. It was "shot" in four different countries. Dorothy Warren plays a sinister lady, and Chris Walker an old alchemist. Mander informed me that Ivor Novello, who went direct to D. W. Griffith on completing the leading rôle in this picture, is coming back under contract later

to work in subsequent Atlas-Biocraft pictures.

Fred Wright's friends—and they include everybody in the stage and film worlds—will be glad to hear that he is now making good progress after his recent illness. Sir Alfred Fripp performed the operation, and Freddie hopes within the next few days to be well enough to go into the country to recuperate. But he is not going on a walking tour—even if the car breaks down!

Maurice Tourneur, who was over here some months ago working on exteriors for "The Christian," writes from Hollywood to tell me that while in this country he "came to the conclusion that British criticism was a factor which American producers had to consider. The importance of the British market for the American producer obliges us to be very careful in giving the production the proper atmosphere. We can no longer film an English story in New York or California. An English story filmed in Hollywood would have as little of the proper atmosphere as a wild and woolly Western picture would have filmed in Islington."

Just so! Only it's taken them quite a while to discover it. I wonder what Tourneur thinks nowadays of the "atmosphere" of "Sporting Life," for instance. Which reminds me—though it hasn't much to do with the subject,—that once I nearly got a job in Los Angeles. A director had made a picture from a British story, and some of the scenes were laid in Piccadilly. He got the location and its details fairly accurate after an intensive study of photographs and London illustrated papers. But when the film was run through for the first time a precise-minded Britisher—what sticklers they are for little things—pointed out to the director that the traffic was running on the wrong side of the road! Soon after the same director, through his agent here, asked me to go out as British technical adviser, but as he didn't make nearly enough noise in dollars I didn't hear the offer!

Megaphone

Elizabeth on the Screen

Some Details of the Settings and the Robes Used

EVEN to many of those in the Industry the enormous extent of the work to be done on an ordinary present-day picture is only partly realised. How much more is necessitated by a big historical screen romance is only appreciated by those who have first-hand experience of the obstacles to be surmounted and the research to be made.

The settings of "The Virgin Queen" are almost entirely actual ones on spots hallowed by association with history. Beaulieu Abbey, where two-thirds of the picture was "shot" by J. Stuart Blackton, dates back to 1204, and is still in excellent preservation. Other scenes were taken at Temple Mewsam, in Yorkshire, which still affords ideal backgrounds for the film-maker who is out for the best possible natural setting of the Elizabethan age.

The most striking fact respecting the interior scenes is that they were not made in a studio, but with artificial lighting installed, often with much difficulty, in the ancient apartments of Beaulieu and Temple Mewsam. Their authenticity is therefore assured, and strange must the strummings and emotions of present-day film players have seemed to the ghosts of the past who cling to their old haunts!

Assiduous and laborious research alone can determine the correctness of such items as furniture, hangings, utensils, food, ornament, vehicles, harness and river boats.

The costumes are, of course, a vast undertaking alone.

All the dresses were designed by Mrs. Blackton, wife of the producer, who has done much artistic work along many lines and assisted her husband for years in his film productions. She has been at work over a year studying all the historical data on costumes of the Eliza-

bethan period available in the London museums and libraries.

The costumes worn by Lady Diana as the Princess and Queen Elizabeth, and those worn by the other players in historical characters, are, in many cases, designed in detail after portraits painted at the Court of Queen Elizabeth.

The Virgin Queen was fond of pearls, both as jewels and as dress decoration, and most of the 14 gowns worn by Lady Diana as Queen Elizabeth are profusely trimmed with pearls.

The following is a description of some of the most attractive costumes in "The Virgin Queen":

Coronation Robe.—This is made of 25 yards of cloth of gold studded with 12,000 pearls with ermine collar. With this is worn the State mantle of cloth of gold, lined with ermine. During the crowning of Queen Elizabeth she wears a ceremonial cape of cloth of gold embroidered with Tudor roses and white falcons.

Costume worn on the royal barge.—Rose-coloured brocaded velvet with a panel of cloth of silver studded with pearls. She carries a large feather fan.

Garden frock, after Holbein.—Gold and brown and yellow brocade damask satin embroidered with silver and Chinese blue.

Riding habit of brown velvet, trimmed with gold and sable tails. Hat of brown velvet with sable tails and a veil of champagne-coloured gauze.

A gown of orchid velvet and cream satin petticoat with squares of pearls and gold thread embroidery, lace collar set with pearls, headdress of lace, pearls and amethysts.

The Council Chamber.—Reproduction of a gown shown in a painting copied in a volume on Elizabeth by Bishop Creighton. This is of amber velvet with petticoat and sleeves of interlacing of silver studded with pearls. There is a foundation of a petticoat of a pale blue satin trimmed with medallions of sapphires and emeralds. The skirt is 8 yards wide and edged with a five-inch band of embroidery and stones. This dress contains 288 yards of silver braid and is threaded with over 6,000 pearls.

A dressing-robe of cream-coloured velvet embroidered with Tudor roses and with an ermine collar. This is a gown of soft, clinging draperies.

The gowns worn on the various State occasions by Queen Elizabeth are copied from portraits painted by contemporary artists.

Norma Whalley as the Countess of Lennox, the Queen's cousin, wears some magnificent costumes, as do also the two favourite ladies-in-waiting to the Queen, played by Marion and Violet Virginia Blackton. Carlyle Blackwell as the Queen's favourite, Lord Robert Dudley, and Hubert Carter as Sir William Cecil's Secretary of State, wear some very elegant costumes showing fashions of courtiers of the period.



(1) The Coronation of Queen Elizabeth. (2) Elizabeth and Dudley. (3) J. Stuart Blackton directing a scene.

Reconstructing British Production

I.—Developing an Individuality

by FRANK A. TILLEY

FIRST among the handicaps under which film production in this country is suffering is that involved in the question of cost in relation to return. On the whole, the market for British productions is restricted to the United Kingdom, and because of the comparatively small number of kinemas, it is accepted by most producing organisations as a working basis that pictures must be produced cheaply because of the small market.

Even when the cost of production is based on the home market, it still has to be low, because, by reason of the competition of American pictures, good prices cannot be obtained.

That is the theory.

But how far is it a fact?

It is true that because of her large home market America can put pictures into other countries at prices which undercut the native product—if any. It is also true that she imports to this country alone more film (negative and positive, and excluding raw stock) in one year than we produce in twenty.

Tariff Disadvantages

How, then, with America in this superior economic position—a position which, for obvious reasons, can never be reached by any other country—can we compete with her in the world's markets?

Tariffs have been suggested, the imposition of taxes which will make it impossible for the importer of foreign films to undersell the British producer.

Subsidies in various forms have also been suggested.

But both—which in effect amount to the same system—have very serious drawbacks.

They are open to the objection that they would artificially increase the cost of pictures to the exhibitor, and, consequently, to the public; that they would decrease rather than encourage the development of better production in this country, and that they would put the British producer in a position in which he would be able to put on the market an inferior product because he was protected from competition.

Getting Into America

Another plan, involved in the theory that the future of production in this country depends on being able to get into the American market, is to import American stars and directors and make pictures of the type which America is herself producing.

The serious defect in this plan is first that America can in almost every case absorb either stars or directors whose work and names have a real box-office value; and secondly, that she is already producing more pictures of her own type than she needs.

It is to be feared that our producers have not given sufficient thought to the possibilities of the European market.

They are obsessed with the need for "getting into America." Yet most of the countries of the Continent take a large number of American films, in spite of the fact that by tradition and culture as well as by proximity, they are much nearer to us in tastes than they are to the United States.

Of course, the factor of America's economic position operates here also, but there is a vital difference.

New Standards

If there were developed in this country a standard of production which had for its main idea not only the tastes of our own people, but also those of the rest of Europe, it should be possible to find a much wider field of distribution than we have at present, while leaving America out of consideration, except as a market for an occasionally outstanding film of extreme merit or interest.

The chief thing which operates at the present time against such an attempt is, of course, the condition of the exchanges, but this is not to be regarded as a permanent condition nor as a reason for refusing to make the attempt.

Copying America—especially, it is necessary to repeat, because of her superior economic position—appears to be a hopeless method. Making for our own market alone is equally bad, because it stultifies development. It appears that the real remedy is to build up a standard—a different and unique standard—of native production; to copy no one, to make *British* pictures in a wide human sense instead of a parochial sense; in a word, to develop a British screen art which shall have a large place and a permanent place in the world's film production.

What Others Have Done

To some extent Sweden has done it; but just as she has got away from the fault of being too national she is developing the other fault of being too international. We can, if real effort and serious thought is given to it, steer between these two roads, and produce pic-

tures which will be different and which will be wanted.

Germany also succeeded in part, but only with a few of her more ambitious pictures. These were German—and yet not so foreign to other peoples as to be without interest. She has achieved what little she has done in this respect by using foreign themes, as, for example, "Anne Boleyn" and "Dubarry," and the subjects are coloured with her own viewpoint and temperament.

There is, I believe, the right idea behind such methods, but it is a long way behind, and has got on the wrong track in its working out. For while the translation of one nation's history by another nation may be nearer the truth and less biased, it is sure to contain certain prejudices and reactions on the part of the producing nation that will be offensive or at least distasteful to the people of the country whose historical or national episode is dealt with.

A French Example

Leaving, for the moment, the better and less typical American pictures out of consideration, I should be inclined to suggest that the best examples of pictures which are at once national and yet so full of the interests of common humanity that they appeal everywhere have been produced in France.

Take, as an example, "The Three Musketeers." Here was a picture of a French subject and French in spirit, but which contained elements of drama and romance of a universal (I hate the word, but there is no other with quite the same meaning) appeal. But the American version was something less than a hybrid. It was not even a French subject tinged with the American outlook. It was a perversion which could only appeal to the ignorant "melting pot" masses of the States.

We have an enormous mass of material—stories, legends, traditions, national romances and history—which have angles that concern and interest the peoples of the old world. Yet they have been neglected—they are practically untouched, because of the restricted outlook, not of the people who actually produce pictures, but of those who are responsible for their production.

The Commercial Side

The making of motion pictures must necessarily have a large commercial element. And the trouble hitherto in this country is not that the commercial element has been too large.

It is that it has been too small—mentally and spiritually, and even, in a fundamental sense, commercially. It has focused itself on one point, and that point is a small one. If the production of pictures is to continue in this country the people responsible for them have got to open up, not stop down.

Or else make way for others who can.

FRONT PAGE

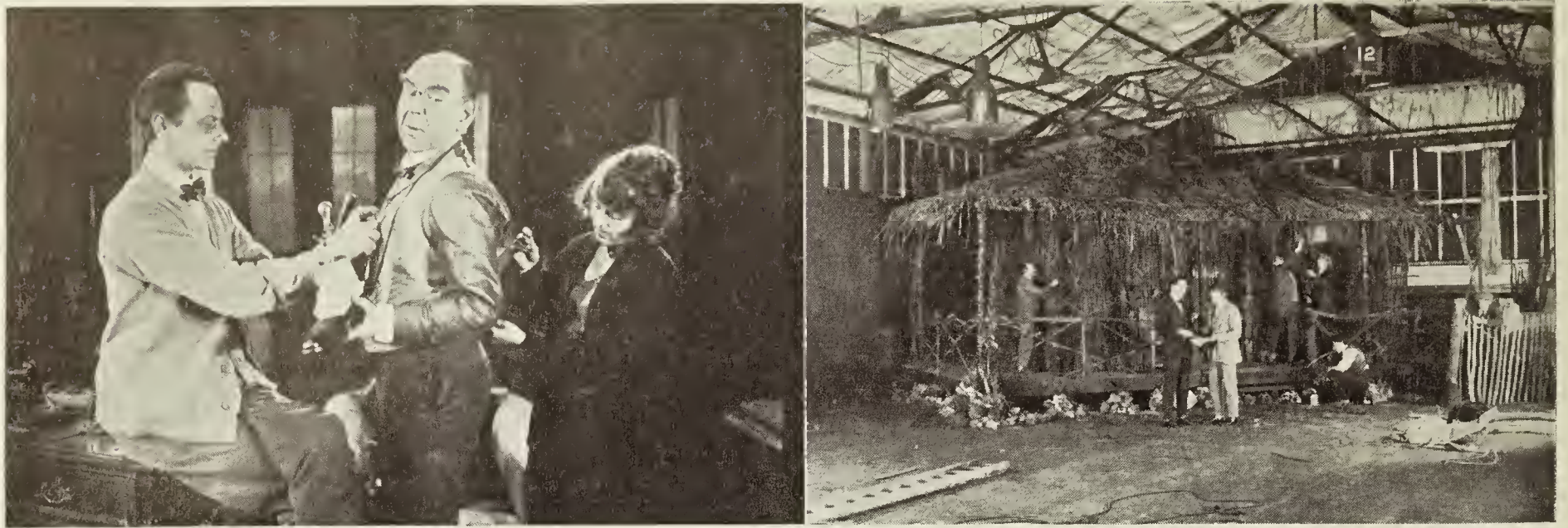
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From Quantity to Quality

George A. Cooper, Recuperated, again Co-operates

CATFORD is a "respectable" and dignified suburb. One feels that the careless West Ender and the self-indulgent City man become, on arrival home here, staid householders and often churchwardens. Slippers are a matter of strict routine and jumpers are knitted by the thousand. A film studio in such a setting seems an intrusion. It is probably regarded as such by the denizens. Yet it is here that George A. Cooper, after a brief Italian holiday, is again working, soothed and perhaps even inspired by the absence of heavy traffic and the sense of distance from town.

On the spacious and elevated studio floor George Cooper is discovered. He is apparently limp and in a condition of utter exhaustion and lassitude—but that is the great delusion. No more alert man ever flattened down the pages of a script. He resembles a seaside invalid criticising the horizon; and presently he gets up and loiters about the set, looking over it with the interest of a man decorating his first self-contained flat. Sydney Folker and Cyril Stanborough are busy on various little finicky jobs, and he discusses with them and with Terraneau, the cameraman, the wisdom of what they are doing. He is seldom in doubt as to what he wants, but he never takes it for granted that he is getting it. Even when he has got it—which usually happens—he is dissatisfied unless other people are getting it, too.

Here is a man who actually believes that as the short story often finds a place among the great literature of the world, the short film may also be in theory a masterpiece of the producer's art. He deliberately prefers to finish a film when its story is told instead of padding it out to six reels—and is, moreover, unashamed of such revolutionary theories.

He takes time and thought as well, having an obstinate conviction that these things are of importance in production. It is no use telling him that the great achievements of literature, painting and music were the result of a strict time schedule—he knows better. Incidentally, another odd thing about Cooper. He can think very hard without being absent-minded.

It has sometimes been said by sociologists (who, possibly, have some obscure use in the purpose of things) that the ideal form of government is that of the benevolent despot. We disagree. In filmmaking the best form of control appears to be a sort of consultative autocracy; but the autocrat has to be made of the right material for this to work properly.

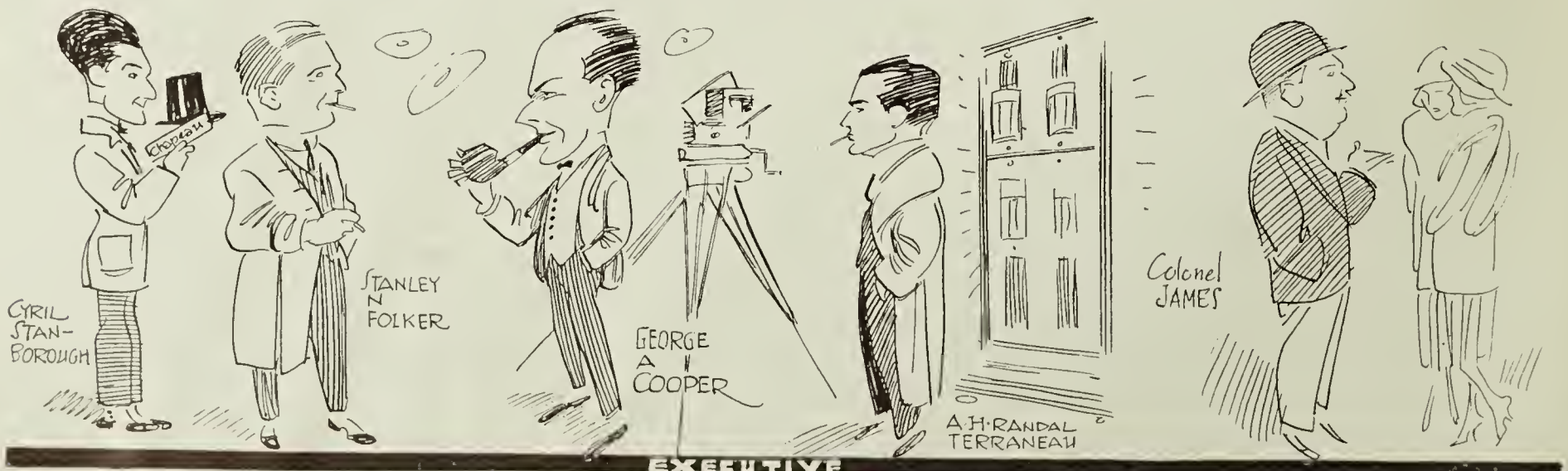
The detail which Cooper studies in Quality Films (by the way, we wish they had some better name) is almost meticulous. There was a set reproducing a dressing apartment of a spruce and dandyish French nobleman. Cupboards and recesses were filled with hosiery and the trappings of an immaculate gentleman,

all in a state of the most paralyzing orderliness and pointing to the existence of a super-valet. (Such a valet would simplify a reform in our own wardrobe management considerably.) On the front of each drawer, shelf and ledge was a tiny neat label, in French. Thus "Faux-cols," "Mouchoirs," "Caleçons," "Pyjamas" and even "Chemises" (shirts, of course).

Presently we met the French nobleman himself in the person of Jerrold Robertshaw; and the super-valet also, who admitted freely that he was Chris Walker. A scene or two of the later stages of the nobleman's toilet was almost touching in its sincerity, and the distress of Robertshaw in detecting a sudden need for nail-polishing was as poignant as the solicitude with which Walker brushed a speck of dust from his master's coat.

This two-reeler, as yet unchristened, is *de Maupassant* modernised, and Daisy Campbell and Eileen Magrath are also appearing in it. The next subject is "The Straight Course," which Cooper informed me is a war story without being a war story—whatever that may mean.

Cooper, who has struck such a refreshing note of difference in British production, is aiming at variety above everything in his choice of stories, and up to now has, in his brilliant work, succeeded in avoiding any similarity. Here is a wonderful outlet for the writer of a story with a "twist" of originality either in theme or treatment.



A Sensible Article

Putting a Stunt in its Right Proportion

IT is with much pleasure that we congratulate our contemporary, the *Sunday Illustrated*, upon its publication in last Sunday's issue of a page article from the pen of Bewlay Morgan, under the heading, "Truth about the Lure of the Screen."

We had begun to despair of the lay Press's attitude towards the various misleading encouragements to the screen-struck girls and men of Britain. The Talmadge stunt, in spite of an unconvincing, but perhaps excusable, defence this week from Ralph J. Pugh, has done more harm to the status and prestige of the British professional film-player, and given greater encouragement to the "film-school" harpies, than any single similar piece of Press encouragement. Yet it is not the only one. The mysterious appearance of some unqualified intrusive amateur's portrait in the illustrated Press is almost a daily occurrence; and the news value of a person of social standing playing in a film is estimated, naturally, without regard to the delusions it is helping to foster. Even serial-story writers are adopting the "gutter-to-screen" heroine as a standard type of novelette puppet.

The *Sunday Illustrated* and Mr. Morgan have done a greater service to filmdom and to the impressionable youth of the nation than they perhaps realise, and we would like to see the facts in the article blazoned for a month in every newspaper in the kingdom. We give a few extracts.

"If all the thousands of screen-struck men and maidens could meet together, say, in Hyde Park, the wiser among them would realise that the chances of fifty thousand ordinary people ever seeing the names of more than two or three of their number in twelve-inch letters outside the picture theatres of the world are slender indeed.

"Unfortunately, however, this sort of practical demonstration of the true position is impossible, and, therefore, the great army of the screen-struck continue to live in the hope that sooner or later they will be able to forget the trials and tribulations of everyday life in the fascination and four-figure salaries of film-land.

"But by far the saddest feature of the great film bubble is the fact that all over the country tens of thousands of

screen-struck people have spent good money 'studying' for a 'crowd' part at the numerous schools of film acting which sprang up four or five years ago.

"For the plain truth about the lure of the screen is that ninety-nine out of every hundred who have invested in a postal or personal training course in film acting never had sufficient natural talent—and in film acting natural talent must be the

basis of success—to give them the remotest chance of earning a living on the screen.

"The odd person in each hundred students has embarked on a screen career only to find that, far from being paved with gold, the way of the film player is more often than not a long, hard, uphill fight against poverty and unemployment.

"In case any of my readers should think this plain statement an exaggeration, I may mention here that for months past every British screen studio which is still working has been deluged with applications from experienced film players, many of them men and women who have played 'leads' in important productions—who are now workless, and many of whom are giving up in despair the idea of even earning a living wage as a film artiste.

"Some of these players can show a record of parts played in American studios as well as British. They have brought back with them the news that there, as here, there is little or no chance of a steady income from film acting, for the man or woman who does not possess either that mysterious thing called 'influence' or quite exceptional inborn natural genius too great to be overlooked.

"That film acting is not all roses is constantly being proved. But, apart from this aspect of the question, the facts to-day are that, far from offering a life of luxury and ease to every screen-struck person who cares to decide upon a film career, the film industry—like almost every other in this country—is suffering from its own unemployment problem."

The glamour of the screen, we fear, will not be dispelled by such articles, however trenchant and truthful they may be. But it can be minimised if newspapers took the British film industry seriously enough to see that it is entitled to protection rather than disparagement. Their own film critics are, in most cases, perfectly well aware of the facts and would corroborate the attitude of Mr. Bewlay Morgan—if they were asked.

There is, and always will be, a proportion of stage-struck folk in our midst. The immeasurably greater number of film-struck people is no doubt largely due to the greater influence and extent of the kinema theatre; but we also hold those who give extravagant publicity to their various encouragements partly responsible.

We Look Forward to the Day——

When agents will learn the correct spelling of the names of their own clients.

When Wardour Street is widened.

When producers will be asked to shoot two reels per day.

When punctuation will receive attention in British sub-titles.

When artistes can obtain Trade Show tickets for films they star in.

When the Censor insists on all table-legs being draped.

When the Kinema Club celebrates its twenty-first birthday.

When renters cease to claim credit for production.

When every American star is working in Britain.

When every British star will sail for America.

When the Kinema Club Carnival will take place at Olympia.

When distributors appreciate honest criticism.

When they realise that advertising does not buy opinions in all cases.

When pictures will be created instead of being manufactured.



Jerrold ROBERTSHAW

CHRIS WALKER

DAVID WILSON

Screen Values

Measuring Up the Week's Product

"The Virgin Queen"

J. Stuart Blackton Production: Directed by J. Stuart Blackton. Photography by Nicholas Muscraca. Written by J. Stuart Blackton and Harry Pirie Gordon. Costumes designed by Paula H. Blackton. Leading players: Lady Diana Manners, Carlyle Blackwell, Norma Whalley, Hubert Carter, William Luff, A. B. Imeson, Walter Tennyson, Violet Virginia Blackton. Controlled by the Rose Film Co., Ltd.

"The Virgin Queen" has obviously been produced at enormous trouble and with great care. Settings, dresses, furniture and ceremonial all bear unmistakable signs of much research and historical fidelity. The authenticity of many of the scenes is, of course, in many cases beyond question owing to their having been "shot" in actual Elizabethan interiors and exteriors in various spots in England. As far as authoritative verisimilitude of the surroundings is concerned "The Virgin Queen" is almost beyond reproach. Many of the scenes were in addition quite beautiful. The coloured sections were comparatively infrequent, but some charmingly delicate landscapes and one or two very striking phases of action were given a wonderful vividness by the Prizma process. We are of the opinion, however, that it is artistically injudicious to vary colour with monochrome in a picture, especially of this sort. The mere fact of transitions into and from colour distracts from the thread of the story and calls too much attention to a technicality for its own sake.

This seemed to us especially regrettable because the thread of the story itself was hardly gripping enough to stand even such a strain. The dramatic licence which the producer of historical romance is entitled to employ should first and foremost be utilised in making a smoothly flowing story of constant interest. As a piece of continuity the picture has few claims to distinction; the action appeared uneven, imperfectly balanced and occasionally jumpy. The interpolation of the dainty colour landscapes at intervals seemed somewhat irrelevant without action. The interest in the personalities of the story is seldom tense, and the effect of dropping it altogether for an occasional piece of colour pageantry tends to diminish it still further. The undeniably beautiful scenes of the progress of the Royal barge to Woodstock, for instance, are a challenge to the audience to admire them for their own sake.

Mr. Blackton has wisely refrained from giving a comprehensive survey of Elizabeth's glorious reign, but many will be disappointed, especially after hearing the spoken prologue, that there is no hint at the existence of Shakespeare or the Armada. A film of Elizabeth naturally suggests the awakening of English letters and the daring of English adventure. The producer has dealt only with the earlier Lennox plot and the love of Dudley,

coherence all the more curious. If an enormous footage were cut down by someone who could not bring himself to eliminate entirely any single scene, we should imagine that the result would resemble the continuity of "The Virgin Queen."

Several spirited dramatic episodes, however, are carried through in a masterly way. The sword fight between Borghese and Hereford is capital, if a little hurried. The fire rescue scenes are capital, but the descent of Elizabeth down a modern-looking ladder seems rather an anti-climax.

The lighting is far from perfect, due most probably to the interiors being actual mansions, where good results are as yet very difficult to secure even by the best cameraman. We consider the picture to be a strong argument against the use of real interiors. Faithfulness is hardly worth gaining at the expense of clear visibility, and the studio set is always a much more reliable thing to manipulate lights upon than is the genuine room. Hardly ever in any film have we seen a justification for the use of portable lighting in actual interiors outside the studio, and in this case the action unquestionably suffers thereby. The photography is otherwise sound, with occasional lapses into indifference. Some of the inaccurate focus effects are presumably deliberate.

Lady Diana Manners' rendering of Elizabeth shows a distinct advance on her previous film work. Her queenly dignity was for the most part placid rather than austere, but her occasional outbursts were the most convincing, notably her temper after looking at the portraits of aspiring suitors. Carlyle Blackwell had few opportunities for really effective acting, but his Dudley was romantic and sound without being really outstanding.

Violet Virginia Blackton was always charming, but her obvious youth prevented her making the part of Lettice Knollys a living woman of emotion. Walter Tennyson looked well as her lover without expressing any real character. Maisie Fisher as Mary Stuart, did not convince. Her immaturity was evident and we should have liked to have seen a more experienced player in this, the first screen depiction of the character. Sir Francis Laking as Darnley was colourless in a part which was in itself rather an inept one.

The chief honours in "The Virgin Queen" must be accorded to the British players of real experience. Few of them had much opportunity, but they were a striking illustration (if one were needed) of professional superiority. Norma Whalley's Countess of Lennox was the most convincing feminine portrayal of all. Hubert Carter looked truly Elizabethan, and his performance was sound in spite of comparative inaction. A. B. Imeson's Borghese was a dashing piece of work, that really seemed to live, and we would gladly have seen more of him. His delirium scenes were triumphs of acting, production and photography.

Excellent work was put in by William

Luff, Bernard Dudley, Lionel d'Aragon and many small part players.

We sympathise with Mr. Blackton for the accidents which marred proper presentation on Monday afternoon. The projection was faulty, and a mishap interfered with the machine. The music was also most indifferently arranged and executed. Subsequent performances have left nothing to be desired in these respects.

The titling footage was a little erratic. While not a masterpiece, "The Virgin Queen" contains much to admire. Its sincerity is palpable. It has the great advantage of being authentically English in spirit and not a travesty of history like "When Knighthood was in Flower." We think many of its defects are those which took place after the last scene was "shot," and that it would be immensely enhanced in effect by judicious pruning. It is more faithful to reality than "The Glorious Adventure," and its appeal should be at least as wide.

SUMMARY.

DIRECTION: Brilliant in patches, but uneven and far from uniform. Many delightful and arresting effects.

STORY: Too often swamped by pageantry and inaction.

SCENARIO AND CONTINUITY: Halting.

ACTING: The best vindication of the professional actor yet seen.

EXTERIORS: Excellent and often superb.

INTERIORS: Convincing, but largely nullified by unsuitability of actual apartments.

PHOTOGRAPHY: Good on the whole.

"Rogues of the Turf."

Butcher-Carlton—Directed by Wilfrid Noy—Story by John F. Preston—Photographed by Stanley Mumford—Leading Players: Olive Sloane, James Lindsay, Robert Andrews, Clarence Blakiston, Fred Groves, Dora Lennox, Mavis Clare. Controlled by Butcher's Film Service, Ltd.

Good "thick-ear" racing melodrama is always a safe attraction in British cinemas, and "Rogues of the Turf" is a capital example of its kind. Whether one is thrilled or amused—or both, the entertainment value is always present in this variety of picture. It has the additional advantage of being so essentially English that no American could hope to reproduce its atmosphere even if twenty times the money were spent on production.

The story in this picture is conventional and free from subtlety, but then no one expects a problem play or a psychological study to be an ingredient of a Turf drama. Stories of the Nat Gould type, we honestly believe, are better on the screen than they are in print.

The briskness of action in this picture maintains a steady interest from start to finish. One may smile at the stereotyped efforts at "nobbling" racehorses and the equally obvious devices for the frustration of the rogues, but at least the development goes along with a swing.

Certainly "Rogues of the Turf" is packed with plenty of excitement which holds attention despite its occasional

naïve crudity. A crook racing gang, a heartless designing adventuress, struggles and revolver fights, abduction of the "favourite," a fire rescue, a sea-chase, a last-moment jockey substitute — all these ingredients at least acquit the theme from any accusation of dullness.

The continuity is a little abrupt at times. Departures and arrivals of the same characters in consecutive scenes always strike us as a scenario defect; and short truncated scenes occur which do not make for smoothness. But we do not like to be hypercritical in this respect, as the action is quite well balanced and increases in dramatic force effectively.

We did not see the point in stressing the weak heart of the father, as nothing eventuated after we were confidently expecting his sudden death. Perhaps it was a little satire on his heart weakness of another kind! The stealing and transport in a horse van and barge, of the horse, seemed a little conspicuous and, in view of the apparent ease with which the animal could have been killed, rather puzzling. The spirited animal made a very good plunge into the sea, and was conveniently led off to the course in the nick of time, however.

Wilfred Noy has made a good picture on the accepted lines, and has infused much variety into the settings. His direction of the players is also most creditable.

Chief acting honours go to James Lindsay, whose polished villainy is in this picture, as always, incomparable. Fred Groves is impressive in a rough sailor's part—what there is of it. Robert (why not Bobbie?) Andrews photographs well and is full of screen promise in spite of a little stiffness.

Clarence Blakiston is sound without being strong, and the three rogues—Bob Vallis, F. Royde and James Reardon—are splendid.

Mavis Clare is pretty and sympathetic, and her roof-climbing "stunt" is most commendable. Olive Sloane puts up a good performance as the adventuress, and is especially good in the scenes where her ex-husbands mobilise, as it were. Dora Lennox has little to do, but looks pleasant in rather a bad part.

Photography and lighting are well above the average.

SUMMARY.

- DIRECTION: Sound.
- STORY AND SCENARIO: Conventional but brisk.
- EXTERIORS: Good.
- ACTING: Very fair.
- INTERIORS: Excellent and varied.
- PHOTOGRAPHY: Good.

BACK AND AWAY

Mlle. Valia returns to London this week from Italy, where she has been playing an important part at Rapallo for Guy Newall in "The Starlit Garden" (George Clark).

Cyril Smith leaves for Egypt this week with the Gaumont advance party, in preparation for "Fires of Fate," which Tom Terriss will direct.

Olaf Hytten is back from Berlin.

Cecil Norton York, now returned from the Continent, is completing his part for Walter West.

Ugly or Beautiful

Which Was Queen Elizabeth?

A GOOD deal of discussion as to the personal appearance of Queen Elizabeth has ensued since the announcement that Lady Diana Manners would appear in the role of that great sovereign in J. Stuart Blackton's film "The Virgin Queen." A number of commentators have stated that Queen Elizabeth has been known through the centuries since her reign as an ugly woman, lacking any personal attractiveness. A number of writers have expressed the conviction that Lady Diana should not have been cast for the rôle.

It is a fact that most people have a mental picture of this gifted sovereign, as a stern, sharp-featured, ill-natured and unattractive woman, but such impressions come from records of the later years of her reign, after she had suffered ill-health and many personal disappointments.

It is true, however, that Elizabeth as a princess and young queen was very beautiful, vivacious and attractive, fond of dancing, gaiety and outdoor sports. The following excerpts from leading historians bear out this conclusion:—

"Elizabeth was now in her 25th year. Personally she had more than her mother's beauty; her figure was com-

manding, her face long but queenly and intelligent, her eyes quick and fine. She had grown up amidst the liberal culture of Henry's Court, a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar. . . . Her moral temper recalled in its strange contrasts the mixed blood within her veins. She was at once the daughter of Henry and of Anne Boleyn. . . . Strangely in contrast with the violent outlines of her Tudor temper stood the sensuous, self-indulgent nature she derived from Anne Boleyn."—J. R. Green, "A Short History of The English People."

" . . . she is young, of a large and tall, but well-made figure, with fine eyes, and finer hand, which she is fond of displaying. We are apt to think of Elizabeth as thin and elderly, and patched-up; but for a good period of her life she was plump and personable, warranting the history of the robust romps of the Lord Admiral, Seymour. . . . She was a young queen of 25 years of age, healthy, sprightly, good-looking, with plenty of will-power and imagination; and the gallantest spirits of the age were at her feet."—Leigh Hunt.

"In person Elizabeth was a little over middle height, and when she came to the throne she must have been a beautiful young woman with a profusion of auburn hair, a broad, commanding brow, and regular features that were capable of rapid changes of expression, as her hazel eyes flashed with anger or sparkled with merriment."—J. J. Foster, in his book on "The Stuarts."

"The qualities praised by Aristotle meet altogether in her—beauty of person, greatness of mind, prudence and industry, all in the highest degrees."—Roger Ascham (who was in charge of Elizabeth's education).

"In person Elizabeth was a little over middle height, and when she came to the throne she must have been a beautiful young woman, with a profusion of auburn hair, a broad commanding brow, and regular features."—Dictionary of National Biography.

"Elizabeth was in the very prime of her beauty and powers. Her complexion was of that peculiar transparency which is only seen in golden blondes, her figure was fine and graceful."—Hume.

SAVING PRODUCTION

THE question of the position of British production, especially in regard to the bad effect produced in the Colonies and Dominions by the excess of American films, is being energetically taken up by strong hands, and some dramatic developments may be looked for in the near future. Already the sympathy of the Governments of the Overseas Dominions is being obtained and some effective propaganda has been carried out with the object of ridding the Industry of some of its worst handicaps. In this connection special attention should be given to the article by the Editor, which appears on page 7 of this issue.

COMING TRADE SHOW

"The Prodigal Son"
by HALL CAINE

Royal Opera House, Covent Garden.
Sunday, February 4, at 6 p.m.
Stoll. Directed by A. E. Coleby.
Photography by D. P. Cooper. Leading players: Henry Victor, Stewart Rome, Edith Bishop, Colette Brettell, Adeline Hayden Coffin. Scenario by A. E. Coleby.

STARS AT SOUTHAMPTON

A SUCCESSFUL Kinema Star's Carnival took place at the Rialto, Southampton, last week, when five well-known British stars appeared on the stage at one time Victor McLaglen Clive Brook, Marjorie Hume, Dorinea Shirley and Malcolm Tod. The ladies judged a competition and attended a carnival held in the dance hall. Frank Zeitlin arranged the function in association with Christopher Goulding, and is open to arrange similar personal appearances on other occasions.

Kinema Club News

Annual General Meeting—Birthday Concert — Coming Carnival and Arrangements

THE first anniversary of the opening of the Kinema Club, on Sunday last, January 21, at 3 p.m., in the lounge at 9, Great Newport Street, was also the occasion of the annual general meeting. A good attendance of interested members showed the increasing interest in the affairs of the club, and followed with much attention the official business.

George Ridgwell made a characteristically cheering speech from the chair, and H. C. Wansborough, the hon. treasurer, made known his financial statement and balance sheet. The position of the club, after all its liabilities and commitments had been certified by an accountant, was a distinctly sound one, and much more satisfactory than many of those behind the scenes had anticipated only a few months

previously. Substantial profits had been made from the bar, the club picture—"The Crimson Circle"—the carnival last April, and from entertainments, cards and billiards. There had been a slight excess of expenditure over receipts, but as the initial capital expenditure of the club amounted to nearly £2,000, this item was not likely to figure in the 1923 balance-sheet. The club's creditors would in future cause no misgivings to the Council, as the revenues from the sources mentioned were steadily on the increase.

On the motion of H. Walton, seconded by R. Lindsay, the balance-sheet was unanimously adopted.

The Club's Officers.

A. G. Granger was, on the chairman's motion, unanimously re-elected President

of the club, and on Burton Craig's motion, seconded by J. E. Barber, the three Vice-Presidents, A. E. Newbould, J. Stuart Blackton and Jeffrey Bernerd were also re-elected.

H. C. Wansborough's re-election as hon. treasurer, proposed and seconded by Rex Davis and Bert Darley, was carried with acclaim, and Graham Davis was also re-elected as hon. solicitor on the motion and seconding of A. B. Imeson and Knighton Small.

The whole of the council were re-elected, and a delicate deadlock arose when it was mentioned that there was one actor too many in accordance with the constitution. The difficulty, however, was solved to the general satisfaction of the meeting, by A. Harding Steerman's resignation as a council member as such on his agreeing to continue as chairman of the House Committee which gave him automatically a seat on the council.

Three members of committees tendered their resignations, viz., Evelyn Cecil from the Finance Committee; Flora le Breton and Charles Vane from the House Committee, and their resignations were accepted with regret.

The other committees were re-elected and the names of several members nominated for committee vacancies.

Amendments to Rules.

The meeting then proceeded to the discussion of the proposed amendment to the eligibility rules. It was proposed, as the Chairman explained, to admit as full members ladies and gentlemen not coming within the existing qualifications, but considered by the council to be of advantage to the club, as having rendered services to the club.

This was thrashed out by several members at length. Fred Groves had grave doubts of the elastic wording of the amendment which was rather vague and unsatisfactory. He also felt strongly against the proposed method of electing such members by the council instead of posting their names as candidates in the ordinary way. P. L. Mannock urged a strict interpretation of the phrase "advantage to the club," a genuine investigation of each candidate's credentials and personal desirability, and a limitation of the number of such members. Frank A. Tilley regarded their admission as detrimental to the spirit in which the club was conceived. An amendment was finally unanimously carried in modified terms, with a limitation of extra members to 100, 90 of whom must be connected with the film industry; and a provision that their names as candidates are displayed as usual on the club notice boards.

A proposal to register the club under the Provident Societies Act was negatived.

The Chairman's Tribute.

George Ridgwell in a final speech, paid tribute to the wonderful work that was being done unobtrusively by the club's several committees. He referred to the recent successful efforts of the Billiards

The Club Carnival

An Attractive Program and Elaborate Prize List

THE Entertainments Committee is in the throes of strenuous work in connection with the Hotel Cecil Carnival on Monday, February 5, and as time is now very short we make a final strong appeal to all our readers to assist Billie Bristow and those working with her in every possible way—by selling tickets, displaying posters and handbills, and generally making the Carnival even more widely known than at present. The sale of tickets is, so far as can be judged, most reassuring, but the committee are resolved to relax no effort in filling the Cecil rooms with an enormous crowd.

Prizes have been kindly promised as under:

Prizes presented by Associated First National Pictures, Ltd: Two best representations of Wyndham Standing in "Smilin' Through." 1st prize value 10 guineas, 2nd value 5 guineas.

Two best impersonations of Norma Talmadge in "Smilin' Through." 1st prize value 10 guineas, 2nd, value 5 guineas.

Two best representations of Constance Talmadge in "East is West." 1st prize value 10 guineas, 2nd, value 5 guineas.

Prize presented by Lady Diana Duff-Cooper: Best dressed lady. Half a dozen antique paste buttons in case.

Prize presented by J. Stuart Blackton: Best dressed gentleman.

Prizes presented by the Gaumont Film Co., Best representation of Betty Compson as Lady Babbie in "The Little Minister." Electro-plated cake stand.

Best representation of Howard Gaye as Lord Byron in "The Prince of Lovers." Electro-plated hot bacon dish.

Best representation of David Hawthorne in the title role of "Rob Roy." Electro-plated coffee set.

Prize presented by the Goldwyn Film Co.: Best representation of "Moriarity." Prize valued at 10 guineas.

Among the many side attractions are

Philip Moss's famous fashion show—fifteen of the most beautiful girls in the latest dress creations—a wonderful parade which has recently been creating such a sensation at Murray's Club. In addition, there will be a living roulette competition; a bran tub lucky dip; an exhibition dance by Flora le Breton (in a Ninette gown), and a symbolic dance by Mdlle. Dacia, the wonderful "Chu Chin Chow" dancer; a cameramen's "stunt," exposing American film methods, and a large novelty stall.

Clarence W. Green's Commodore Band will provide the dance music.

The committee of the Kinema Club Carnival are indebted to the following firms for gifts for the bran tub and as prizes in the living roulette competition:

Messrs: Ponds (vanishing cream), International Chemical Co. (hair tonic), Messrs. Anzora (face cream and hair tonic), Messrs. Swaine (sitting of photographs), Messrs. Pears (soap), Messrs. Courtaulds (Luvisca blouse), Messrs. Godfrey and Duchene (red wine), Messrs. Allan Ramsay, Messrs. Barney, Messrs. John Player, Messrs. J. Wix and Sons, Messrs. the Imperial Tobacco Co. (cigarettes), Messrs. Brown Gore and Co. (gin), Messrs. John Walker (whisky), Messrs. Carr and Co. (chocolates and toffee), Messrs. Chas. Mackinlay (whisky), Maxine Boussard (perfume and powder).

Tickets may be obtained through most club members; of Billie Bristow (hon. organiser), 175, Wardour Street, W.1; of Clarence W. Green, at the Palais de Danse, Finsbury Park, at THE MOTION PICTURE STUDIO office, 93, Long Acre, W.C.2; of Dorothy Fane, at the Garrick Theatre; Donald Searle, at the St. James' Theatre; the Langham Hotel box office; the Hotel Cecil box office; and of the hall porter, Kinema Club, 9, Great Newport Street, W.C.2. They are 25s. each, and include a supper which is being carefully arranged to avoid scramble and confusion.

Committee, who had raised a new billiard table by subscriptions and raffles; also to the Entertainments Committee and their efforts at social functions, dances and the club carnival; and finally to the whole-hearted spirit in which H. Lisle Lucoque and those assisting him had carried on the club catering for four months.

He announced the acquisition of the shop and basement with possession almost immediately. This meant that the club would occupy the whole of the premises at No. 9. The club could not die. He made a special appeal to all to sell as many tickets for the Hotel Cecil Club Carnival on February 5.

The meeting dispersed after Harry Worth's vote of thanks to the Chairman had been enthusiastically carried.

Birthday Old-time Concert.

The packed room in the evening enjoyed hugely the very satisfying old-time concert under the genial chairmanship of Sydney Paxton, impenetrably disguised as a mottled vaudeville lessee. Good friends of the club turned up and gave of their best in the persons of Arthur Roberts (in marvellous fettle), Tom Costello, who "brought down the house," Thornley Dodge, with some inimitable stories, Frank Cochrane who delighted the assembly with the famous "Cobbler" song, Bertram Burleigh in a deceitful mood, A. B. Imeson at his very best, George Ridgwell himself, Helen Marris and Cyril Dane. P. L. Mannoek accompanied.

Brief but pointed speeches were made by Rex Davis, Sydney Paxton, George Ridgwell, and Fred Groves. Harry Worth is to be congratulated on his capital stage management of what was the best concert by miles ever held at the club.

New Catering at the Club.

The Kinema Club catering is now under the direct control of the House Committee, the secretary and the steward. The new *regime* began on Monday last.

On Sunday following the general meeting a special tea was provided thanks to the efforts of Lallie Forsyth, Miss Nelson and Eva Llewellyn. The ordinary daily teas will continue as heretofore. The excellent supper on Sunday last was due to Major Foyle's initiative.

Return of The Original Club Band.

To-night (Saturday) there will be a special return visit of two of the members of the original club kinecopators, Cyril Percival and Jack Raymond, who have during the past eight months been active in dance band work on the South Coast. Their welcome is already assured.

Foolish Titling

Interest Pictures that Irritate

SEVERAL letters have recently appeared in the *Observer* on the subject of the incongruous and irritatingly flippant captioning of interest pictures. It is a matter on which we feel strongly. Usually it is confined to the short topical interest picture, and in this case it has at least the excuse that it appeals to a certain low mental level among the widest audiences. Even in these cases we think it indefensible, and we think we are right because the average audience is unmoved and slightly bored, to say the least, by the efforts of what are described as "purveyors of shallow wit."

When Herbert G. Ponting lectured explanatorily on the Captain Scott Antarctic pictures, there was no need for him to dress up as a harlequinade clown. Such a procedure would have been resented. Yet had that picture got into the hands of certain film "editors" and titling "experts," it would have nauseated instead of delighted. We recollect some three years ago a wonderful South Seas cannibal picture which in our judgment was largely discounted in its presentation by some would-be "funny" titling. Even if real humour is utilised, it is usually as out of place in a picture of sheer interest, and the only excuse that can be put forward is that such interpolations are a necessary concession to the rank and file of kinemagoers, who are assumed to be incapable of appreciating interest and travel pictures unless they are sprinkled with the forced facetiousness of the "fit-up" pantomime.

We hold this to be a crass delusion on the part of those responsible. It is, moreover, a striking illustration of the fact that the mentality of those who cater for

the screen public in this country is in many cases far below that of their audiences. Their efforts in this direction, as anyone can judge by studying the effect of the pictures upon the average audience, fall entirely flat, being almost invariably received with impatient silence which covers an irritated resentment.

To us the "comic" titling of a great interest picture is as incongruous as Herbert Spencer illustrated by H. M. Bateman. If a picture of travel, adventure or research is really interesting to the degree of being worthy of the name of entertainment, there is no need for its being garnished with frivolity of the kind we refer to. If such a picture cannot "get over" without being bolstered in such a way, it had better not be exhibited at all.

While we are on this subject there has been an occasional regrettable tendency to exploit would-be humour in the titles of story feature pictures in a similarly crude and jarring way. We believe very firmly in the need for lightness and humour in screen entertainment, and we base our conviction on the opinions of the majority of those we know, who prefer in the main to be amused rather than wrung. But the practice of inserting flippancy both by words and by drawings in the titling of a picture should never be abused to the extent of damaging the otherwise gripping effect of a strong scene. We know of at least one British picture ruined by this, and it was difficult to believe while witnessing it that the title artist had any idea of the kind of picture he was engaged upon. This was not necessarily his fault, of course; but it was somebody's.

Cameramen's Section

News and Views and Record of Activities of Kine-Cameramen

THE Society's meeting last Friday was the first one to be held at the Kinema Club, Great Newport Street. The proceedings in the absence of the secretary were somewhat informal, A. G. Kingston presiding. Our announcement last week has given rise to some misapprehension among members who are uncertain of the altered meetings. The weekly meetings will still be continued at the old venue, except once monthly, on the third Friday of each month, when the Kinema Club will be the place of assembly.

The K.C.S. dinner, concert and dance on February 16 at the Holborn Restaurant, is being well organised by an active committee. Tickets may be obtained from

K.C.S. members and also from the Kinema Club, price 12s. 6d.; double tickets (lady and gentleman) 21s., and a goodly company representative of all sides of the Industry is anticipated.

Basil W. G. Emmott will be W. P. Kellino's cameraman at Stoll's.

Gustav Pauli has returned from Berlin with George Dewhurst.

A. St. Aubyn Brown and H. W. Bishop will photograph "The Fires of Fate" for Tom Terriss (Gaumont), and are leaving for Egypt immediately.

Will Producing Firm or Producer take an interest in Advertiser and his Sister? Qualifications as follows:—

YOUNG Lady, 18, exceptional appearance, well educated, sportswoman, splendid grounding in film work, recently lead in a series of two-reel comedies for known producer, possesses film personality and initiative; also one of the Lovely 100 for Norma Talmadge Competition.

GENT, 24, public school graduate, good appearance, all-round athlete, merged from free lance literary work into scenario work, experienced titler, adaptor, and original synopsis writer, capable also of assisting producer on the floor, and juvenile and character acting. A splendid all-round elementary knowledge of studio life and conditions, gained over a period of three years.

BOTH possess modern and replete wardrobes. This is a genuine case of brother and sister desiring an opportunity to prove their ability. Should prove excellent as creators of new type light comedy films. Highest business and personal references, and any further particulars, also stills, will be forthcoming to companies or producers interested.

Box D. 501, 'Motion Picture Studio'

Film Puppets

Actors who are not allowed to think

by ANDREW SOUTAR

A GRIEVANCE of the average film artiste, and one with which I have much sympathy, is that the director seldom or never allows an artiste to advance an idea of how a scene should be played. He keeps the scenario to himself; the artiste knows nothing about the story unless it be a version of a popular novel. The artiste is "called" for a scene; he is told:

"In this 'shot' you are supposed to hear news of your son's death. Walk from the door to the table, read the letter and burst into tears" . . . or something of that sort.

Then the director marshals his men and the camera and shouts his directions, something after this fashion:

"Walk in, slowly, George (his real name). Look around you. Slowly. Pick up letter. . . . It's bad news, George; the boy's dead. Register grief."

I believe that with a little patience I could make a wooden model of that actor—a model that would do all that he is being asked to do in that scene.

Why pay a prominent actor a large salary for being a puppet? Are you paying only for his looks? Does his brain, his sense of art, count for nothing?

Directors have told me frankly that they don't allow their artistes to read the full scenario because it would interfere with the production: the artiste would imagine that his conception of a scene was far better than that of the director, there would be wrangling, stubbornness, and nothing would be achieved. More-

over, they say, film artistes are so jealous of one another that if they all knew the extent of the parts they had to play in a picture they would spit and scratch like the cats of the story books. Better to let them *think* that there's a "fat" scene coming along for them. But is the profession so cheap and paltry as all that? Come! If an artiste is in love with his (or her) work, he can bring to it such a depth of feeling that the meanest part will be made to stand out in the memory of those who see the finished picture. "Give me the smallest part in the picture," said the late John Bunny when he was craving a start, "and if I don't make good in it I'll take the knock." They did. He pondered it, and when he was allowed to play it as he had imagined it, they all agreed that genius had been infused.

I receive many letters from young people—and old—who are tired of the meanness of the profession or trade to which they have been consigned by circumstances. Always, I tell them that in every trade or profession there is a dazzling height to which they may aspire if only they will fix their eyes on a star and allow no one to discourage them. You remember the reply of the house painter to the vicar who had complained about the estimate for painting his house?

"Why," the vicar expostulated, "I don't pay my curate as much as that."

"Maybe, sir," said the house painter, "but I'm a *bishop* in my profession."

I am acquainted with the trials that



ANDREW SOUTAR

beset a director, but that doesn't alter my belief that if the artiste were given more freedom better results would be obtained. At least, he might be asked for his version of how a scene should be put through. Most of the directors I have met have had some stage experience, but I don't know of a single instance of a prominent actor taking up the work of directing. How can one expect a person who never reached beyond a walking-on part to teach a theatre star how to act? Of course, it is his duty to put the actor right on technique, lighting, focus and so forth, but surely when it comes to acting the star should know what to do.

My opinion is that picture producing has fallen into a groove as a result of this puppet business. One director has followed another in his methods. We know exactly how an artiste will turn, raise his hands, move his feet, elevate his eyebrows. That firm handshake, the "Put it there, old pal!" has become whiskery, but it still does duty. The hideous stare of the heroine in the close-up when the tears of glycerine roll down her cheeks is still regarded as art (How often does a woman cry, by the way, without putting a handkerchief to her eyes and lips?) Picturising has become mechanical. The puppets move about in the measured space with a regularity that breeds a yawn and makes one wish that the mechanism might run down and the key be lost.

If an artiste is worth sixty pounds a week (at the rate of), why not utilise the genius he (or she) is supposed to possess? If the director has all the genius why not take anyone out of a chorus and make him do what the Big Noise is supposed to do?

Once I asked a film actor (a lead, too) what he was playing in. He didn't know.

"I'm supposed to be a farmer," he said, "and my daughter has slipped off the narrow path. At least, I gather that from the scenes I've played in up to now."

"But the story—what is it about?" I asked.

"I shall not know till I've seen the Trade show," he said, quite frankly.

Where They Are—and What They Are Doing

The Blackford sisters—Lottie and Nessie—have been playing in "Hornet's Nest" for Walter West.

Arthur Walcott has been engaged to play in Walter West's racing picture, "The Lady Trainer."

Malcolm Tod has completed his part in Frank Crane's production for Ideal of "The Hawk."

Harvey Braban is on location for I.V.T.A. in East Africa in "The Reef of Stars."

G. H. Mulcaster has just completed two parts in the new Hepworth pictures, "The Pipes of Pan" and "Mist in the Valley."

Jerrold Robertshaw, Chris Walker, Daisy Campbell and Eileen McGrath are playing in Quality Films, directed by George Cooper.

José Brooks reminds us that she is playing lead in Robert Ganthony's "The Widow's Husband," shortly to be seen in London.

J. E. Barber and Muriel Gregory are among the cast of "Early Birds," the first of the Karno comedies being produced by Albert Brouett at Barker's Ealing studios.

George Dewhurst has returned to London from Berlin, and is now engaged on the assembling and titling of "The Uninvited Guest" and "What the Butler Saw."

Roy Byford is playing Falstaff for Edwin Greenwood at the B. and C. studios in "Falstaff—the Tavern Knight." Jack Denton has been engaged for the same subject to play "Master Ford."

Ruhama Catton and Alec Alexander, junr., are among the cast of "Silver Blaze," the two-reel Sherlock Holmes episode now being completed by George Ridgwell for Stoll.

Mary Brough, Campbell Gullan, Frank Stanmore, and Lionel d'Aragon appear in support of Henry Edwards and Chrissie White in Henry Edwards' new film without titles, "Lily of the Alley" (Hepworth).

Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: Reaching the Studios :: :: ::

Adelqui Millar Productions.—1, Leinster Square, W.2. Park 1258.

Albert-Phillips Film Production.—3, Wardour Street, W.1. Regent 3282.

Alliance Film Co.—St. Margaret's, Twickenham. Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.

FILM: "The Monkey's Paw."
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
STARS: Moore Marriott and Mary Ault.

CAMERAMAN: Frank Grainger.
STAGE: Cutting and assembling.

Astor Productions.—40, Shaftesbury Avenue, London, W. Gerrard 8436.
DIRECTOR: Peter Astor.

Atlas Biocraft.—58, Haymarket, London, S.W.1.

FILM: "The Man Without Desire."
DIRECTOR: Adrian Brunel
STARS: Ivor Novello and Nina Varna
CAMERAMAN: Harry Harris.
SCENARIST: Frank Favell.
STAGE: Cutting and Assembling.

Brouett Productions.—Barker's Studios, Ealing Green, W. 5.
'Phone: Ealing 211 and 1582.
ROUTE: District or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.

FILMS: Fred Karno Comedies.
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mannoek.
CAMERAMAN: L. G. Egrot.
STUDIO MANAGER: H. C. Wansborough.
STAGE: Casting.

B. & C. Productions.—Hoe Street, Walthamstow. Walthamstow 364 and 712.

ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Wonder Women of the World."
TYPE: One-reelers.
DIRECTOR: Edwin Greenwood.
SCENARIST: Eliot Stannard and Edwin Greenwood.
CAMERAMAN: A. G. Kingston.
STAGE: One a fortnight.

FILM: "Gems of Literature."
DIRECTOR: Edwin J. Collins.
TYPE: Two-reel dramas.
CAMERAMAN: A. G. Kingston.
SCENARIST: Eliot Stannard.
STAGE: One a fortnight.

Baron Films.—91, St. Martin's Lane, W.C.2.

Beehive Production.—
DIRECTOR: Bert Haldane
ASSISTANT DIRECTOR: Horace Corbyn.
SCENARIST: Jaek Denton.
STARS: Jimmy Reardon and Margaret Hope.
STAGE: Scheduled.

British Famous Films.—"Woodlands," High Road, Whetstone. Finesley 1297.
STUDIO Vacant.

British and Oriental.—B.P. Studios, Thornton House, Thornton Road, Clapham Park. Streatham 2652.

British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay. Not Working.

British Productions.—Selborne Road, Hove.
FILM: Title undecided.
DIRECTOR: Lieut. Daring.
STAR: Lieut. Daring.
CAMERAMAN: Bert Ford.
STAGE: Assembling

British Super Films.—Worton Hall, Isleworth. Hounslow 212.

ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m.
Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m.
Extra trains: 5.30, 6.0, 6.30.

Daisy Productions.
FILM: "When a Prince Woos."
STAGE: Starting shortly.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.

ROUTE: 'Bus Nos. 35 and 38. Trams 81 15, 57.

Dewhurst Productions.
FILM: "What the Butler Saw."
DIRECTOR: George Dewhurst.
STAR: Madge Stuart.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

FILM: "The Uninvited Guest."
DIRECTOR: George Dewhurst.
STAR: Stewart Rome.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.

ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W.12. Hammersmith 2090-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.
FILM: "Fires of Fate."
DIRECTOR: Tom Terriss.
STARS: Wanda Hawley and Nigel Barrie.

CAMERAMAN: St. Aubyn Brown and H. W. Bishop.
STAGE: Starting shortly.

Glen Film Productions.—20, Lisle Street, W.C.
STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
Not working.

"Gems of Art" Film Co., Ltd.—1, Bear Street, W.C.

FILMS: "Genis of Art."
DIRECTOR: Norman Maedonald.
CAMERAMAN: E. Groc.
STAGE: Fourth week.

George Clark Productions.—47, Berners Street, W.1. Museum 3012.

FILM: "The Starlit Garden."
DIRECTOR: Guy Newall.
STAR: Ivy Duke.
CAMERAMAN: H. A. Rendall.
STAGE: Seventh week.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.
'Phone: Regent 556-7.

NEXT FILM: "Chu Chin Chow."
DIRECTOR: Graham Cutts.
STAGE: Scheduled.

Granger-Binger.—191, Wardour St., W.1. Gerrard 1081, 1728.

STUDIOS: Haarlem, Holland.
FILM: "The Hypocrites."
STAGE: Completed.
FILM: "The Lion's Mouse."
STAGE: Completed.

Granville Productions.—61, Berners Street, W.1. Museum 2528.

FILM: "Hennessy of Moresby."
DIRECTOR: Fred Le Roy Granville.
STAGE: Starting shortly.

Hardy.—13, Gerrard Street, W.1. Gerrard 2284.

Harma Clarendon.—16, Limes Road, Croydon. Croydon 921 and 2084.

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.

ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio.
FILM: "Pipes of Pan."
STAR: Alma Taylor.
SCENARIST: George Dewhurst.
DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

FILM: "Lily of the Valley."
STARS: Henry Edwards and Chrissie White.
DIRECTOR: Henry Edwards.
STAGE: Completed.

FILM: "Mist in the Valley."
STAR: Alma Taylor.
DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.

ROUTE: Trains from St. Pancras: A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.

FILM: "This Freedom."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
SCENARIST: Denison Clift.
STAGE: Completed.

FILM: "The Hawk."
DIRECTOR: Frank Crane.
STAR: Chas. Hutchison.
STAGE: Tenth week.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.
STAGE: Scheduled.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.
STAGE: Scheduled.

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THE PULSE OF THE STUDIO—Continued from previous page.

Isle of Man Films.—The Manx Studios Isle of Man. Not working.

Milton.—Weir House, Broom Road, Teddington, Kingston 1617. Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545. Not working.

Napoleon Films Ltd.—28, Denmark Street, W.C.2. Regent 975. Semicofilm. Not working.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Films.—Windsor Studios Catford. Lee Green 948. FILMS: One- and two-reelers. DIRECTOR: George A. Cooper. STUDIO MANAGER: S. Folker. CAMERAMAN: R. Terrenceau. STAGE: One a week.

Raleigh King Productions.—Watcombe Hall, Torquay. STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1. Not working.

Samuelson Film Co.—Worton Hall, Isleworth.

Seal Productions.—171, Wardour Street. Regent 4329. Not working.

Screenplays.—Cranmer Court, Clapham. Brixton 2956. ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8. Not working.

Stoll.—Temple Road, Criklewood. Willesden 3293.

ROUTE: 'Bus No. 16. STUDIO MANAGER: J. Grossman. FILM: "Top of the World." DIRECTOR: Maurice Elvey. STAGE: Scheduled.

FILM: "Open Country." DIRECTOR: Sinclair Hill. STARS: Dorinea Shirley and David Hawthorne. CAMERAMAN: Al Moise. STAGE: Completed.

FILM: "Sherlock Holmes" Stories. DIRECTOR: George Ridgwell. STAR: Eille Norwood. CAMERAMAN: Al Moise.

FILM: "The Sign of Four." DIRECTOR: Maurice Elvey. STAR: Eille Norwood. CAMERAMEN: Jack Cox and Al Moise. STAGE: Eleventh week.

FILM: "The Wandering Jew." STAR: Matheson Lang. DIRECTOR: Maurice Elvey. STAGE: Starting shortly.

FILM: "Guy Fawkes." DIRECTOR: Maurice Elvey. STAGE: Scheduled.

FILMS: Two-reel dramas. "Fu Manchu." DIRECTOR: A. E. Coleby. STAGE: Starting shortly.

J. Stuart Blackton.—Bush House, Aldwych. Central 1935.

Walker-Boyd Sunshine Productions. FILM: "There and Back." DIRECTOR: Martin Walker. STAGE: Scheduled.

Walter West Productions.—Princes Studios, Kew Bridge. Chiswick 574.

ROUTE: 'Bus Nos. 27, 105. Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street: A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38. FILM: "The Hornet's Nest." DIRECTOR: Walter West. STARS: Florence Turner, Kathleen Vaughan, Nora Swinburne, Fred Wright, and James Knight. STAGE: Cutting and assembling.

FILM: "The Lady Trainer." STAR: Violet Hopson. SCENARIST: J. Bertram Brown. CAMERAMAN: G. Toni. DIRECTOR: Walter West. STAGE: Sixth week.

FILM: "In the Blood." DIRECTOR: Walter West. STAGE: Commencing March 1st.

Welsh Pearson.—41-45, Craven Park, Harlesden, N.W.10. Willesden 2862. ROUTE: 'Bus No. 18. FILM: "Tip-Toes." STAR: Betty Balfour. DIRECTOR: G. Pearson. CAMERAMEN: Percy Strong and Emile Lauste. STAGE: Fourth Week.

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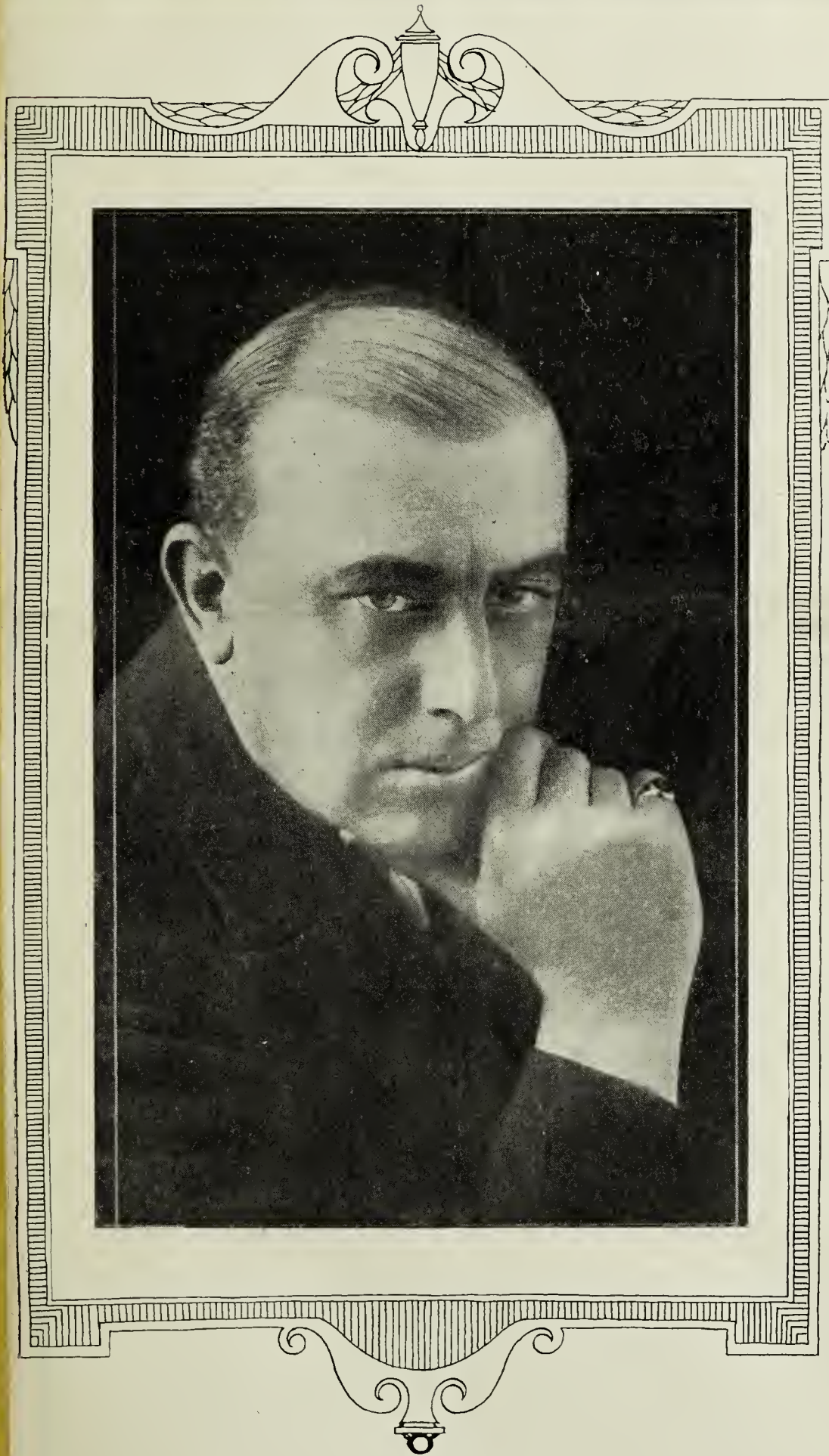
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Vol. 2. No. 87. February 3, 1923

The "Dope" Nonsense

THE harm that is being done to the British film industry by lurid publicity of the Hollywood "dope" scandals is, of course, only a reflex of the unjust stigma thus laid upon the whole American picture-making personnel. Nevertheless, the ordinary newspaper reader is not unnaturally inclined to regard the whole industry the world over with distrust. The lay Press can, if it will, counteract these misleading and damaging impressions by the timely publication of the facts, and we are therefore glad to note in our contemporary the *People* last Sunday, a prominent and authoritative indication of the personal character of British film-players as a whole. Such articles are necessary unless the reckless allegations lately made are to pass unchallenged, and we thank the *People* in the name of the studio workers of this country.

British Achievement

THE greater activity in British production as compared with the corresponding time last year is undoubted, and everything points to still more and better pictures from our studios in 1923. The number of noteworthy British Trade shows during the first two months of the New Year is larger than at any time for ten years. We mention this fact because much will depend upon the impressions created by these new pictures. Upon their reception by the Trade, Press and public will the whole native industry be judged by the intelligent investor.

The "Stunters"

MARGARET LEAHY is still being "boomed," although the more hysterical portion of the gush seems to be on the wane. The fact that she was found unsuitable for the originally designated part in "Within the Law," and is now relegated to playing opposite a famous slap-stick comedian who invariably dominates his own clever comedies, points to a realisation on everybody's part that stars cannot be made from shop-girls overnight

—an impression which the *Daily Sketch*, had it any real sense of the facts, would never have created. Meanwhile, we should like to see the laudable activities of the Hollywood anti-drug crusade extended to cover the fatuous publicity "dope" respecting Margaret which still finds its way into the columns of the Hulton newspapers.

Rex Wilson's "Academy"

WE note that Rex Wilson has begun advertising in theatre programs his "Academy of Cinematic Art." His offer is a definite and tangible one to place, after "instruction," in his own productions, "all to whom this most unique offer appeals." We most strongly urge all those who have the real interests of the Industry at heart to take every opportunity of making plain to any enquirer three important facts. First, that such an offer, so far from being "unique," has been made time and time again by persons often of very doubtful integrity. Secondly, that the amateur actor is not calculated to improve the status of British production, which continues to be hampered by novices in every department of it. Lastly, that although intending pupils may be able to gratify their misguided ambitions by seeing themselves on the screen, such productions are not likely to be financed except by the pupils themselves directly or indirectly, and that such pupils will render their own chances of getting work in other studios extremely remote.

Publicity by Agent

THE newest enterprise of Frank Zeitlin's well-known agency is a pictorial monthly containing details of the principal screen players who have authorised him to act for them. It is a novel and interesting departure, and we imagine that its attractive get-up and informative matter should ensure its being filed for reference wherever it goes. Zeitlin's activities extend beyond artistes' engagements, as he announces publicity location and scenario departments. His claim to supply "first-class scenarios by the best-known writers of the day," should surely solve the vexed story-shortage problem.

The Carnival Rally

EVERYBODY of note in the Industry will be present on Monday at the Kinema Carnival at the Hotel Cecil. Among those who have definitely promised to attend are Violet Hopson, Matheson Lang, Henry Edwards, Chrissie White, Ivy Close, Clive Brook, Dorothy Fane, Flora le Breton, Victor McLaglen, Valia, Marjorie Hume, David Hawthorne, Edith Bishop and Rex Davis. These with other well-known stars and stage celebrities should prove an irresistible attraction to the public. The prominent directors will comprise

J. Stuart Blackton, Graham Cutts, Walter West, Denison Clift, F. Martin Thornton and George Ridgwell; and the renting and exhibiting sides will also be well represented from all parts of the kingdom. Besides the dance and supper, many novel attractions and "stunts" will help the revelry along. A snow-storm effect, exhibition mannequin parade by Philip Moss' girls from Murray's, and side-shows conducted by well-known personalities in filmland, are among them, and we learn that a new cocktail has been invented and a new fox-trot specially composed for the occasion. Tickets can still be obtained from Billie Bristow, 175, Wardour Street, and from the Hall Porter at the Kinema Club, 9, Great Newport Street, W.C. 2.

Box-office Value

IN conversation with us this week, Denison Clift agreed that the importation of American stars for British pictures was only defensible when such players had a real box-office value in America—and not always then. Clift feels strongly that a few of our native players, handled consistently and properly exploited, could hold their own against any American stars. Such players like Fay Compton (already very popular on American screens, by the way), Clive Brook, Betty Balfour and one or two others, he is confident, will in the ordinary course attain world-wide screen fame. No one can touch the good British artiste in certain qualities, and Clift, with all the good will towards and admiration for American players possible, regards their use in British pictures as largely a business expedient.

The Incautious Investor

ONE of the most remarkably persistent phenomena of our business is the occasional success of the "wash-out" promoter and "producer" in obtaining capital from the credulous. Without the ordinary testimony of successful work and reputation, and often not even helped by an ingratiating personality, men who are either a laughing-stock to the business, or else entirely unknown to it, manage at intervals to persuade those who are presumably so obsessed with the glamour of the studio that they will not make the most elementary enquiries into advancing money for production. Hardly ever does anything profitable result to those who are foolish enough to trust them, and it is sometimes argued that such people deserve to lose their money. We do not agree. Investors should be protected, and the prestige of the decent people in our midst preserved by some means of preventing such discreditable projects. We can think of no other way than by urging upon the potential film-financier the most careful investigation of the reputation and *bona-fides* of those into whose mercies he delivers himself.

LILLIAN DOUGLAS

Sole Agent:
SIDNEY JAY.

STELLA in .. "PERPECTUA."
(Famous Players-Lasky)

EILEEN GRIMSHAW in ..
"SPORTING DOUBLE."
(Davidson)

JUNE CRISP in ..
"SPORTING INSTINCT."
(Davidson)

HELEN PLUGENET in ..
"THE HYPOCRITES."
(Hollandia)

JESSIE MARNE in ..
"LITTLE MOTHER."
(Ideal)

POPPY TYRRIL in ..
"MASTER OF CRAFT."
(Ideal)

HESTER WORSLEY in ..
"A WOMAN OF NO
IMPORTANCE."
(Ideal)



and
EILEEN ADAIR in
"PADDY-THE-NEXT-BEST-THING." *(Graham-Wilcox)*
Now Running at the Scala Theatre.

ARTHUR BARNES

Assistant Director to
GRAHAM CUTTS

on
"PADDY - THE - NEXT -
BEST - THING"

*(Graham-Wilcox Production now
running at the Scala Theatre)*

174, Wardour Street, W.1.

YOUR TICKET

awaits you at

9, Great Newport St.
175, Wardour Street
93, Long Acre,

See page 6.

The Vade Mecum of
the Film Business:—

THE KINE YEAR BOOK

1923 Issue ready shortly

ORDER NOW.

PRICE FIVE SHILLINGS

SIMEON STUART

who is playing
General Adair
with Mae Marsh

in

PADDY-
THE-NEXT-
BEST-THING.

now showing at
the Scala Theatre.



He has played leading parts also in
"The Lady Clare"—"Snow in the Desert"—"Auction Mart"
"Face at the Window"—"Inheritance"—"Headmaster"—
"Sword of Fate"—"Imperfect Lover"—"Gipsy Cavalier"—
"Rob Roy," etc.

HIGH LIGHTS

Intimate Studio and Club Gossip

A brilliant assembly of Filmdom was at the Scala Theatre last Friday to see the *première* of "Paddy—the Next Best Thing." Graham Cutts, who was the recipient of innumerable congratulations during the interval, made a brief speech of thanks at the close. Cutts' rise to the front rank has been rapid but well-merited. I flippantly assured him that he had no right as a newcomer to make such good pictures, and he quietly reminded me that he had been an exhibitor for nearly twenty years.

* * *

I do not consider this a valid reason for every exhibitor to turn director. Such a prospect, indeed, would be rather terrifying! At the same time, Cutts' experience as a showman can hardly fail to be of real use to him as regards knowledge of public requirements.

* * *

Cutts' able chief assistant on "Paddy—the Next Best Thing," by the way, was Arthur Barnes. Barnes was formerly continuity writer at the Famous Players-Lasky Islington studios to Paul Powell and John S. Robertson, and afterwards assistant to J. Stuart Blackton on "A Gipsy Cavalier."

* * *

"Listening-in" as a recreation for players on the floor in between the scenes is the newest way of filling up the waits which are apparently inevitable and often wearisome. Last week a Marconiphone V2 set was installed by the Walturdaw Company at the B. and C. studios for this purpose. The wireless receiving set struck a note of pleasing incongruity to the historical scenes and dresses. As a means of whiling away the time, "listening-in" should prove a pleasant variation on *vingt-et-un* or inventing personal reminiscences.

* * *

Impressions of England from American stars are generally amusing reading. Richard Dix, for instance, who was playing for Maurice Tourneur recently in London, says "the American girls have the English beat a thousand ways for looks." One wonders where he could have buried himself in off-hours, until one reads: "People in England, in all ranks of life, are better informed than are Americans. Even the little barmaids,

bless their hearts, are well read, and discuss H. G. Wells over their shoulders whilst they draw the foaming ale." Now we know!

* * *

"The Prodigal Son" must be, we fancy, the longest picture ever "shot" in this country. After considerable excisions it has been decided to divide it into two long features—each a complete entity, but one the complement of the other. Even then, we understand, that a very lengthy footage is being scrapped altogether. It is being shown to-morrow (Sunday) at 6 p.m. at Covent Garden Opera House.

* * *

Herbert Wilcox himself is to direct "Chu Chin Chow" for Graham-Wilcox Productions. We understand that René Guissart will be the cameraman. This will be Wilcox's first attempt at direction—and certainly an ambitious one at that! It will be interesting to see what can be made of this subject, the popularity of which is unquestionable. The "book" is almost a suburban pantomime version of "The Forty Thieves," and the enormous attraction at His Majesty's of colour will be missed—unless (which would be really a good idea) it is decided to use colour photography. Here is a real subject for it!

* * *

Incidentally I learn that Wilcox has secured the screen rights of "Loyalties." We congratulate him unreservedly. Few greater screen subjects of to-day could be made into a better proposition, sympathetically handled. Thank goodness we shall be spared an American distortion of it!

* * *

The experiment of Ideal Films, Ltd., in inviting exhibitors from all parts of the country to be their guests in London to see their three new British pictures has at least the advantage of being a real inducement to attend Trade shows. It also looks as though this enterprising and progressive producing house were fairly confident of the reception awaiting their offerings. Since their program production ceased, the Ideal standard has enormously improved, and under their banner some of the very best new British material has been issued.

The lure of the screen is responsible for much. Young girls constantly leave home and escape from schools, according to the Press reports, to go into film work. Some such case is reported almost weekly. We doubt if that is the real reason in many cases; but then they are encouraged by many kinds of people to believe that a golden future may await them in return for easy work. Freaks, like a recently discovered fat boy, also turn to the films as a likely occupation. Truly our business seems to be regarded as a haven of refuge by those who find it difficult to obtain ordinary steady work and those who cannot keep jobs when they get them. In the minds of many it is a dumping-ground for the oddities and incompetents of humanity.

* * *

Thomas Bentley's new Ideal picture, "Greensea Island," has been renamed "Through Fire and Water." With all possible deference, we prefer the original title, and regard the change as an example of unwise concession to crude showmanship appeal, which will prejudice many who see the posters.

* * *

Hugh E. Wright is interested in the "Screen Follies," a concert party of seven artistes. Hugh has been responsible, with Wolseley Charles, for the lyrics, music and dialogue. When are we going to see the party? The Kinema Club Entertainment Committee please note!

* * *

The latest addition to the cast of "Fires of Fate," which Tom Terriss will direct for Gaumont, is Stewart Rome, whose experience has been most varied since the Broadwest and Hepworth days.

* * *

I met Anson Dyer in the Kinema Club this week. He has resumed his animated cartoons, and is full of ideas for further series for the future.

* * *

"The Blue Lagoon," which features Arthur Pusey and Molly Adair has just reached London in negative form from the Johannesburg studios of African Film Productions, Ltd., and an early Trade show is expected.

Megaphone

Kinema Club News

Catering—"Cannons"—and the Carnival

New Club Catering

THE catering at the Club is experiencing something like a boom. It is now under the direct control of Major Foyle and the House Committee. Catering is always a thankless business, but those responsible are considering every possible complaint with care. At present the occasional congestion seems at times to affect the service, but every possible step is being taken to reduce every delay to a minimum, and every suggestion for the improvement of the conditions will be gladly welcomed.

Billiards—a Match and an Amusing Tournament

On Friday, January 26, the Billiards Committee formally handed over to the Club the new table which has been so generously subscribed for by friends of the Club. This achievement has not incurred the least expenditure from the funds of the Club, and all honour goes to Tony Fraser, Alex. G. Hunter, Harry J. Worth and Arthur Walcot, who have succeeded in extracting the needed money from various sources in a truly wonderful way. The result is a first-class table with balls, marking-board, carpet, cues and decorated room.

P. L. Mannoek and Geoffrey Benstead, in brief speeches formally and figuratively handed the table over to the Club. A framed record of the subscribers has been executed and now adorns the billiard-room. The thanks of the Club were accorded the donors and Committee by George Ridgwell.

There followed a most interesting exhibition match to celebrate the occasion,

when W. Cook (second of a line of great professionals) conceded Mr. J. J. Ashley, who is now in the Amateur Championship, 200 in 600 up.

Some excellent breaks included 108, 76, 75, 59 and 35 by Cook, whose close cannon play was most attractive, and 38 (twice) 35 and 26 by Ashley. The interval scores were 331-301 in Ashley's favour. Finally Cook was victorious by 52 points. Scores: Cook 600; Ashley 548.

Cook afterwards gave a fascinating display of fancy strokes.

On Sunday last, a most enjoyable "Mum" tournament was held, in which ladies took part. The disqualifications were most trying. Speaking, failing to mark or fetch rests and balls, playing with wrong ball and placing butts of the cues on the floor penalised many entrants. Some of the ladies' "stances" were most instructive. One would have thought, after seeing some of them in the general lounge, that they would have known how to hold a good "bridge-hand."

The heats were 10 up for men and 5 up for ladies, and conducted on the "knock-out" principle. The winning ladies were Irene Ridgwell and Mrs. A. B. Imeson, and the victorious gentlemen Knighton Small and P. L. Mannoek. Fred Rains was a most vigilant referee.

The Kinema Club Carnival

When this appears in print the Carnival will be within 48 hours of realisation, but we urge all members and others to rally in support of the Club, whose funds are in real need of the goodly sum that the Carnival on Monday is confidently

anticipated to realise. The outside public are in for a wonderful evening.

All sorts of attractive competitions are to be held, including a Living Roulette Competition, of which Victor McLaglen will have charge. James Knight, disguised as a bookmaker, will have charge of the bran tub, assisted by a number of beautiful film actresses and Bert Darley.

Matheson Lang, Mrs. Stuart Blackton, Florence Turner and Marjorie Hume are amongst the judges, whilst Simeon Stuart will appear as the Sultan in Dacia's symbolic dance, during which Maisie Evans (who is at present playing in "Polly") will sing.

Flora le Breton will have Mr. Davico Vincent as her partner for the Exhibition dance which she is to give.

Numbers of the film stars who are to be present will appear in the costumes which they have worn in recent film successes.

NOVEL RIGHTS AND DISTRIBUTION COSTS

A Publisher Loses His Case

IN the King's Bench Division, on January 24, before Justice Shearman, F. V. White and Co., Ltd., Buckingham Street, Strand, were plaintiffs in an action in which they claimed from Marchesse Guido Serra di Cassano, a sum of £263 15s., balance of royalties on the film, "The Top Dog."

The plaintiffs' publishers were the owners of the copyright in the novel "The Top Dog," and under an agreement between the parties they granted to the defendant a licence for five years of the kinema rights in the novel. The plaintiffs were to receive for this a percentage in royalties upon the gross receipts which the defendant received as the producer of the film.

The parties had agreed as to the gross receipts which the defendants had obtained in connection with producing and renting the film, but a dispute had arisen as to whether or not the defendants were entitled to deduct from the gross receipts which they as producers had had to pay to the distributors. The plaintiffs contended that the defendants were not entitled to deduct this. The defendants admitted liability for a sum of £88 4s. 6d. and paid this amount into court.

It was agreed that defendants had sublet the rights to distribute the film to the Walturdaw Company, and it was in respect of sums in this connection that the dispute arose.

His lordship said that having read the agreement and documents in connection with the case, he had come to the conclusion that the defendants had acted within their rights and there must be judgment in their favour, the plaintiff to have costs up to the payment into court, and the defendants those after.

Cameramen's Section

News and Views and Record of Activities of Kine-Cameramen

BERT FORD has finished work for British Productions at Hove.

H. A. Rendall is at work at the Beaconsfield Studios on the interiors of "The Starlit Garden."

Kenneth Gordon has returned from Switzerland, and is very reserved concerning the Kinema Carnival "stunt" which the members of the K.C.S. and others will perpetrate on Monday at the Hotel Cecil.

G. Monard, the French cameraman to Harold Shaw and the late George Loane Tucker in the old London Film Co. days, is now back in London. Amongst the pictures on which he turned were "The Christian," "O.H.M.S.," "England Expects," "Bootle's Baby," "Heart of a Child," "Sorrows of Satan," "Nan, Good for Nothing," and "The Shulamite."

The usual meeting of the Kine-Cameramen's Society was held on January 26, and a report of the general meeting last (Friday) night at the Kinema Club will appear in our next issue.

Geoffrey Barkas asks us to record the fact that he was responsible for the photography of practically all the "Diver" subject undersea scenes, and also for the whole camera work in "Marine Parade." Both these pictures were shown by British Instructional Films on January 24 at the Shaftesbury Pavilion.

S. BALBONI IN CALIFORNIA

News has just come to hand of Silvano Balboni, whose long association with the London, Broadwest and Seal Companies amongst others was crowned with the brilliant work in "Shifting Sands" for Fred le Roy Granville.

Balboni is now with Lorimer Johnson in Universal City, and is engaged on a version of Dickens' "The Cricket on the Hearth."

Reconstructing British Production

II.—Destruction and Construction

by FRANK A. TILLEY

THERE was, in an article a couple of weeks ago in the *Manchester Guardian*, one of those curious half-thoughts that appear, at first sight, to be a fundamental truth, but on analysis are seen to be almost wholly untrue.

It was this: "And since the only chance for the kinema to live as an art is to die as a business — since there will be no phoenix without ashes — we should be grateful to every bad film that disfigures the screen to-day, to every false hope raised and broken, because each one is hurrying forwards the end and the beginning of a lifetime."

That seems to be a profound piece of observation, but I do not think it can be maintained on a logical parallel with any other of the arts.

A Future Art.

Let us assume that the creation of motion pictures is—or can become—an art. Is that a sound reason for postulating—nay, asserting—that when it does become an art it will cease to exist as a business?

Surely such an assumption is unfounded, and is unsupported by what has happened, and is still happening, in all the other arts.

Architecture, one would suppose, is not yet dead as an art. Has not C. W. R. Nevinson said that America's ideas of art are confined to her railway stations and hotel bathrooms? Yet architecture certainly survives as a business, if the appearance of my architect friends is to be trusted!

So, too, does music—either the practice or the publishing of it. But it has not so far ceased to exist as an art, in spite of revue and jazz.

Nearer Home.

Painting — and here we are getting nearer home—still contrives to live as an art, though Chelsea and what is left of the Quartier Latin may deny that it is a business. Nevertheless, some few artists, and even one or two dealers, manage to extract from it a living—though it may be only a shade above the poverty line. And the Café Royal still keeps open, and the Hambone Club, too!

However, this is all rather beside the point, and appears, you are saying, to have little to do with the subject of these articles. But it has, for this reason: that the assertion that film production must cease and will cease as a business, when put forward seriously in a serious newspaper such as the *Manchester Guardian*.

has a destructive effect, or at least is destructive in suggestion.

Business and Criticism.

As an auxiliary to the hypothesis of reconstruction outlined last week, there must be capital. Not merely capital, but sound business methods. It is the unsound business methods which have been responsible for much of the damage. There has been too much sound and too little method.

It is so easy to say that a thing is all wrong. It is very hard to say how it can be put right. Easiest of all is it sweepingly to condemn the motion picture of the present and the past as ludicrous, inept, futile, stupid, artificial, vulgar and ignorant. All of which is very true, but it does not get us anywhere. Anyone can tell a man that he has got, say, malaria, but few can tell him how he got it and how it can be cured. And it is only the few who are of any use to him.

Destruction in Criticism.

Criticism that is just abuse, just fault-finding, does nothing but point out the faults. It does not offer anything in their place. There is a school of objectors to the terms "destructive" and "constructive" criticism who assert that the terms are synonymous. They are, is it necessary to observe, themselves destructive critics, and they assert that the obverse of their destructive criticisms is the self-evident remedy for the defects.

Which is clotted nonsense.

One might with equal reason say bluntly and rudely to a man "Your nose is long and bulbous," and then assert that such a criticism of his personal appearance is constructive because it means that his nose should be shorter and of more regular shape.

Which, again, is nonsense, equally clotted.

More Art—and Business.

I believe that what is needed in this country to raise film production to a higher standard is not only more art, but

more business. The short-sighted, cheese-paring, narrow methods, beloved of the huckster, will not do any longer. Buying a sack full of "best sellers" without regard to the screen value of anything but their titles, booking them to equally foolish exhibitors, and then forcing penurious producers to spoil good negative by making the films at a cost which will show a profit on the bookings made, is not a business policy. It is the policy of the kerbstone cheapjack *who has not got to come back to sell some more of the same rubbish in the same place to, probably, the same people.* And it is only the peripatetic cheapjack that can work this way.

The "Cheap and Nasty" Style.

Another method is to take a current sensation—the lower it is in taste, the more sensational in a tawdry and vulgar sense it is, the more the people who do it appreciate it—rush out a picture quickly and cheaply, and then boast of running a "successful business." Really the only things which they succeed in proving are that there is a profit in anything nasty if only it is produced cheaply enough, and that there is a public for trash. No one has ever denied it. There is a public for pornographic novels and films, and a profit in them. But I do not know anyone who suggests that their preparation and sale is a good business policy.

The Progress of Art.

The fundamental fact, overlooked by all the people who are so certain that they are giving the public what it wants, is that the public taste is progressive, not retrogressive. It strives upwards, and while it will for a time accept things at or beneath its level, it inevitably demands something which contains at least the elements of a better standard of knowledge, artistry, sincerity and taste.

If it does not get it, then it turns to another field, the novelty of which compensates for a moment for the progress lacking in what it has left. That is why there are wanings and waxings of popular vogue for certain things—because so soon as the inability of these things to improve or progress (and that not merely in a mechanical sense) has been demonstrated, the public wants them no longer. Everything, to attract, must be new, or else must continually grow so that it seems ever to be new.

It is for this reason that I have made the suggestion in my previous article that a British screen art—different from any other; national yet of wide human appeal—is the only development through which the production of motion pictures can hope to progress and survive.

Progress and survival are the same thing.

For the fittest only survive, and progress is at once the price and the reward of fitness.

FRONT PAGE

VACANT

NEXT WEEK

Price £6 : 10 : 0

(Block-making extra).

See Jimmy Sloan about it.

The Stately Holmes of Cricklewood

George Ridgwell Elevates a Snake to Stardom

THE Stoll studios are so extensive that the most intense emotions and desperate deeds of adventure may be taking place in one corner unobtrusively and without disturbing the even tenor of the rest of the premises. In real life it requires much care and circumspection to throttle a relative or rob a post office without attracting unwelcome attention from the neighbourhood. Beneath the glass roofs of the Cricklewood mammoth picture-incubator, however, grave crimes are committed and detected, dope dens raided, and convict ships blown up without dislocating for a second the routine of joining positive, filing photographs or writing canteen luncheon menus. The very sparrows that occasionally perch on the girders seem to regard tense scenes of heartrending infamy and warm human kindness with slightly blasé equanimity.

Past the methodically grouped departmental rooms (which suggest a happy blend of military hospital and the Passport Office) I wandered from set to set until finally George Ridgwell was discernible directing a group of people in some scenes in the Sherlock Holmes episode of "The Speckled Band."

On the First Floor

The first floor of the house of the sinister Dr. Grimesby Rylott was before us—bedrooms, study and landing. Cynthia Murtagh was in her bedroom saying good-night to her sister (Jane Grahame). The sister paused and asked if Cynthia had ever heard a mysterious whistle about the house. I thought Cynthia's hearing must be defective, because she seemed puzzled. Ridgwell assured me, however, that the whistle just blown by his assistant was a signal to the carpenters to stop hammering during the shooting.

This satisfied me, but not Miss Grahame, who went out in a state of much uneasiness. At this point my cartoonist intimated quietly to me that a pretty young girl was about to retire for the night. We were on the verge of stealing away unostentatiously—at least, I

was—when Ridgwell relieved our embarrassment by cutting the scene and giving us chairs.

Drawing and Casting

Presently I became aware of Holmes and Watson, in the persons of Eille Norwood and Hubert Willis, standing in a strategic position not far away. Eille Norwood must have known he would be wanted before long. Scenes cannot be polished off like shelling peas, and here was the greatest and most popular figure in modern fiction ready to hand in case of need, with his fatuous but eminently respectable satellite beside him. By the way, Hubert Willis doesn't look in the least like the carefully described Watson in the stories as pictured in the original Sidney Paget drawings. That is not his fault. It was, I still furiously maintain, one of the grossest pieces of miscasting in film history. But how remarkable is the influence of the screen! A long course of Willis on the screen has almost persuaded most of us—thanks to the actor's sound work—that Paget and Conan Doyle were wrong.

Together the immortal couple watched a good-night scene, with lighting effects, on the landing. They were joined by Lewis Gilbert, a forbidding and repellent Dr. Rylott.

The manipulation of the lights was a complicated business of signals and movements of hands on switches. Two bedroom doors were open and the maid interrupted the sisters' farewells by turning out the landing switch, thus giving the gleams from the lit bedrooms, reduced to one bedroom on the other door being closed. Just at the moment of taking one of the twin lights on the landing went out, and refused to come on by cajolery, worrying at the fitting, or even muttered blasphemy. I perceived in a flash that only one thing was to be done. Sherlock Holmes must be consulted without a moment's delay to prevent overhead charges mounting up. The case was put briefly to Eille Norwood, who listened Sphinx-like, placed his finger-

tips together, smiled a thin-lipped smile, gazed at the roof pensively, and said:

"Send for the electrician."

We all stared at one another aghast. What manner of man was this? By what marvellous process of induction and deduction was he able to place his finger on the solution to our difficulties? Dr. Watson's tongue clove to his palate with speechless astonishment at his friend's unerring diagnosis. Holmes showed his contempt for our dull wits by sighing deeply.

A Current Deduction

Vindication quickly followed. The electrician put the light in working order in eleven seconds by the landing barometer.

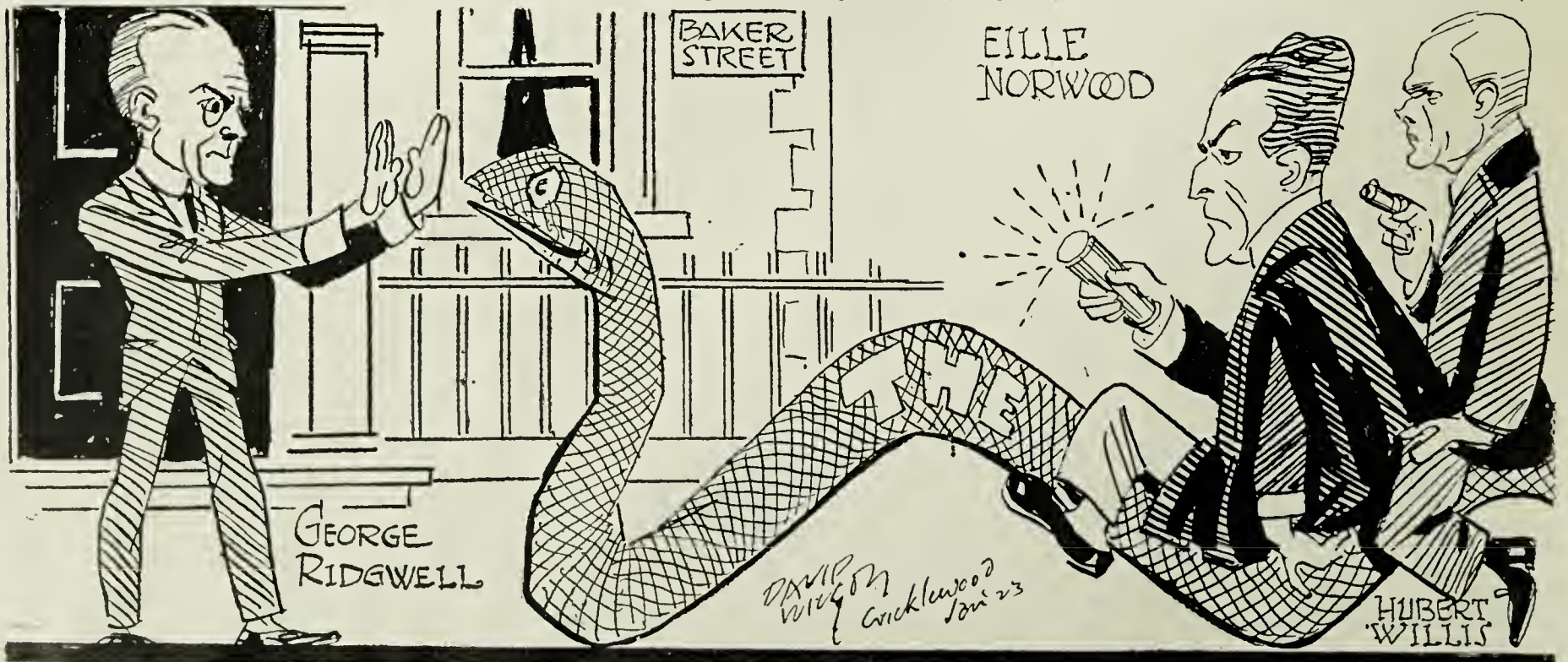
Holmes and Watson then went through a scene with Cynthia, who showed them the various rooms on the landing. I thought at first they were the prospective tenants of a self-contained flat, and that Cynthia's sub-title would go something like this:

"Three bed and two reception, bath h. and c.; and only a stone's-throw from the station. We've got some stones in the window-box if you'd like to try your aim at the booking office."

Ridgwell said, however, that she was helping them to investigate her stepfather's attempts to murder her; but the housing problem naturally excused my misinterpretation of their grim seriousness.

Great Snakes!

All this time Lewis Gilbert was getting more and more testy and resentful. Who wouldn't, under the circumstances? A wicked householder, with cupboards full of skeletons, engaged in planning a gruesome murder by means of his pet snake, would naturally chafe under the necessity of watching strange electricians tampering with his fittings, methodical young men adjusting his furniture, and two private investigators prying round his premises in full glare of Cooper-Hewitts. This sort of thing is almost enough to drive any self-respecting murderer out of the business. However, before I could obtain from him the address of the agency from whence he obtained his housemaid (Celia



Bird), he was on the set at work with the snake.

The snake, Ridgwell warned us, was haughty, uppish and more temperamental than the average screen beginner has any right to be. The fact that he had spent an hour the previous day in getting it to pose properly indicated the risks that attend putting these screen amateurs in title-roles. Al Moise, beside his camera, pointed out several white hairs on his head that had come on the night after fruitless attempts to coax the reptilian star.

The snake's dressing-room seemed the last word in comfort. Fresh straw and perfect ventilation appeared to have made it drowsy. My cartoonist muttered something about never touching another drop as Ridgwell coolly took the scaly coil in his hands. But then, having ridden in his car, I know that Ridgwell's life is a charmed one. He bent the snake round Gilbert's forehead, and then the wretched thing woke up and began its fang exercise—a procedure for which I was always reproved when a small boy in a holland blouse.

Would it pose? Would it rear its neck and gracefully turn its head? Eille Norwood had already prepared to send for his violin, and Ridgwell and Moise started making the blandishing noises of a photographer of children or a burglar to a bulldog.

All was well! We had forgotten a most important factor in film-work—publicity. The presence of the Press was magical. The reptile, a descendant from original Eden in subtlety, had divined my attendance, and a perfect shot was obtained without any rehearsal! I felt that my visit had even in a slight degree furthered British production.

Before we left we saw a large Mid-Victorian convict frigate blown to atoms on the high seas. Everything was done by numbers, and the ocean was strewn with wreckage. How was it done? Ah! I saw nothing about it in any of the evening papers, but it is in the "Gloria Scott" episode. It is the first time I have attended a shipwreck, but many of those present who have been on the rocks said it was life-like; and it certainly looked—and smelt—good to me.

Stories Filmed and Yet Not Filmed

What Makes Adaptation Difficult?

NOW and again the searcher for film-play material lights on a likely book or story only to find through the literary agent that the film-rights have been sold.

To many people this conveys the impression that the story will be filmed. This does not follow. There are many instances of rights being purchased and held for a profit, or simply held indefinitely because some hitch has prevented production—usually a financial hitch. I know of at least one example of a story being secured simply to prevent someone else from acquiring it.

It is not so much these accidental or deliberate holdings of rights which concern me. I am much more disposed to deal with the purchased novel which is made into a scenario, cast, shot, joined and shown, and it is of these of which it may too often be said, "This story has not been filmed."

Henry Arthur Jones told me once that he was amazed, after seeing a film, to learn that it was a screen version of one of his plays. Many other authors fail to recognise their original stories on witnessing the alleged screen version.

Mutilation amounting at times almost to sacrilege is by no means uncommon, as we are all aware. An American version of Anstey's delightfully delicate "The Man from Blankley's" recently interpolated in it crooks and a prize-fight; and the ruthless distortion of "The Admirable Crichton" and other lovable classics is nothing short of outrage.

They are not confined to America, either. We consider that stories have been spoiled in this way too often in England, and in support of our theory we instance: "The First Men in the Moon," "In the Night," "She," "The Flag Lieutenant," and "The Barton Mystery."

Is there something to be said for the other side?

There is. While the destruction of a

great and popular story is indefensible, there are many instances where alteration is necessary to make a film-subject of the original. There are also too many cases where a contemptible novel is improved by complete rewriting. To us it seems a sound rule that the spirit of the author of a good novel must always be preserved, and that the test of a suitable book is its adaptability in harmony with the original. Where this cannot be done, the original story, be it novel or play, is proved to be an unsuitable film subject.

The scenarist, who has to make a good script from a great but unsuitable book, is to be pitied. He is faced with two equally unpleasant alternatives; to reproduce the book faithfully and get a poor film; or to make a good script at the expense of the original. In either case he is "for it," to use a graphic idiom. There is no prospect at the moment of the choice of subjects being placed in the hands of those better fitted to discriminate, and therefore this sort of thing is likely to continue awhile.

When the script-writer, however, is given a shoddy book to adapt, he will have much less compunction in rewriting the story entirely for his own purpose of making a good film proposition. Many and different novels have thus been boomed by authors who have, in addition, made more out of the film rights than out of the publication royalties. To the scenarist is the credit due in all such cases; but does he get correspondingly recompensed? Hardly ever.

One of the most amazing things for a story searcher is to find a story sold and afterwards destroyed in essence by appalling treatment by script-writer and director. Such stories are not, strictly speaking, filmed; but the rights of them cannot be negotiated until the lease of them expires some years later.—P. M.



Screen Values

Measuring Up the Week's Product

"A ROYAL DIVORCE."

Napoleon Films, Ltd.—Directed under personal supervision of G. B. Samuelson by A. Butler—Scenario by Walter G. Summers—Photographed by Sydney Blythe—Leading Players: Gwilym Evans, Gertrude McCoy, Mary Dibley, Jerrold Robertshaw, Gerald Ames, Lilian Hall-Davies.

"A Royal Divorce" is easily the finest of G. B. Samuelson's achievements, and may justly be regarded as one of the greatest pictures ever made in this country. It is by no means perfect; but its conception, execution and coherence make it a picture of which the British Industry may well be proud.

The use of dramatic licence—that weather-beaten excuse for every conceivable distortion of history—is a practice unfortunately more frequently abused than otherwise. This picture is often far from being an accurate representation of the various episodes with which it deals; but the liberties taken are never outrageous, and the spirit in which the famous figures are portrayed is at once sympathetic and impartial. Most important of all, there is a real interest in its sequence. Walter Summers has preserved an admirable continuity. Here and there scenes are drawn out and extraneous matter interpolated at the expense of the dramatic balance, and one or two bridging devices strike one as a trifle abrupt; but, in the main, attention is exceedingly well maintained to a series of sound climaxes.

We regard the consistent retention of real interest in the characters of the story and the development of the events as at least as important as the authenticity of the multitudinous details of settings, costumes and manners. Possibly other historical film romances have been made in which the meticulous accuracy to the period of every mantelpiece ornament, every button, and every architectural detail are irreproachable. Unless the human appeal of real interest in the characters and the story is at least as evident, the result will be largely a waste of trouble and research. The reason for this is not far to seek. Comparatively few people are archaeological experts, but everybody with a heart and brain can appreciate a connected story with personalities who are to some degree convincing.

We are not defending historical inaccuracies; on the contrary, we only suggest that the maintenance of interest in a picture is the chief criterion of its entertainment value, and that "A Royal Divorce" scores heavily on that account rather than upon a minute fidelity to historical detail.

The direction has been uniformly good, and many of the effects are wonderfully impressive, especially the groupings of crowds of people. The best of these is probably the exterior scene of Napoleon's departure from Versailles on his abdication, but the "Hundred Days" scenes of the Emperor's return from Elba are also most dramatically staged. The Waterloo

Ball and the battle itself are excellent, but the conclusion of the battle seemed rather cut short, and the final vision of the ex-Emperor a little sudden. The Moscow scenes are well done, but the retreat in the snow would have been better without a mountain background, which rather suggested Switzerland.

The artificial tinting seen once or twice—the roses on the balcony and the standards of the army, for instance—seemed to us unnecessary and irritating. It conveyed nothing, and almost spoiled the scenes in which it was used.

So much excellent material is in this picture that we would very strongly recommend the elimination of some unnecessary footage, which is calculated to make for boredom. The final parting of Napoleon and Josephine will stand considerable reduction, and, above all, the old Belgian village "business" of Tom Reynolds and the "dressing-up" of Lilian Hall-Davies should come bodily out—the larger part of a reel, we should estimate. The humour is so weak that it is not in any sense a relief; and everybody's interest in the crisis of Napoleon's career has been so well worked up into compound interest, so to speak, that the sudden intrusion of what is intended to be light comedy runs the very big risk, amounting almost to a certainty, of being impatiently resented.

The acting throughout was sound and sincere. Gwilym Evans gradually seemed to become more and more Napoleonic. A touch or two of the "little corporal's" sardonic humour would have given balance, but perhaps we are hypercritical. The best performance of all was given by Jerrold Robertshaw, who by his acting succeeded in overcoming all physical dissimilarity to the real Talleyrand. Neither are we prepared to accept Gertrude McCoy as a replica of Josephine in appearance, but her work was extremely good, studied and sympathetic, with some fine moments of real poignancy. Mary Dibley was a capital contrast in cold disdainful hardness, and her Marie-Louise helped materially in gaining sympathy for Josephine. Gerald Ames was vigorous in a part which, however secondary, suited him for once in a way, and Lilian Hall-Davies was pleasantly lively and charming. The small parts were uniformly good, and the crowds and armies well manipulated.

Sydney Blythe's camera-work was on a high level of quality.

The titling is often magnificent as regards phraseology, with one or two exceptions in the rather archaic spoken ones.

SUMMARY.

DIRECTION: Very good. Spectacular scenes most effective.

STORY: Carefully preserved, and considering the extent of it beyond the play's scope, well brought out.

SCENARIO AND CONTINUITY: Well written and dramatic.

ACTING: Excellent.

EXTERIORS: Varied, but mostly excellent.

INTERIORS: Good on the whole.

PHOTOGRAPHY: Good.

'PADDY-THE-NEXT-BEST THING.'

Graham-Wilcox.—Story by Gertrude Page.—Directed by Graham Cutts.—Photographed by René Guissart.—Principal Players: Mae Marsh, Darby Foster, Lillian Douglas, George K. Arthur, Sir Simeon Stuart, Marie Ault, Tom Coventry, Mildred Evelyn, Nina Boucicault, Haidee Wright, Marie Wright, Bernard Vaughan.

Graham Cutts has given us in this picture ample evidence of his versatility, when one remembers "Flames of Passion" and "The Wonderful Story." Few directors are equally competent in the portrayal of bucolic elemental emotion, highly seasoned melodrama and rollicking sentimental comedy. "Paddy-the-Next-Best-Thing" is his best picture so far, and totally unlike his previous efforts.

It is a delightfully human entertainment, and technically so well-knit in spite of its length that it is a matter of difficulty to apportion justly the credit between the director and his admirable cast.

The essential note of the story is one of breeziness, and this is most adroitly preserved from the freshness of the opening yacht race scenes to the final inevitable reunion of Paddy and Blake. A kind of spiritual lightheartedness seems to spread from the central character over the whole story. One feels that the emotions and crises in the characters' lives are really happening, and that the mercurial girl is in real physical peril near the end; but even at these tensest moments there is an undercurrent of buoyant faith that saves the strongest scenes from appearing over-coloured.

The groupings and movements are well arranged and directed. Much of the essence of the characters is "got over" by the spoken titles, and the smoothness with which these are matched with the shots shows an amount of care which is a leading factor in the technical finish of a picture. Few people outside a studio—and, we will add, not all those inside one—realise the importance of harmonising in directing and by cutting the effect of the words seen spoken and immediately projected as a sub-title. Cutts, in his comparatively short studio career, seems to have mastered it as much as any other native director.

The settings, particularly the numerous beautiful exteriors, have been most intelligently selected—and used. The lighting is splendid.

A truly weird and wonderful sequence of scenes of the torchlight search for Paddy in the swirling mist is a triumph of production. We cannot remember anything of its kind half so good.

Mae Marsh, much more in her element than in her previous picture, gives a rattlingly boisterous performance as Paddy—an odd blend of boyishness and sensitive femininity. Upon her shoulders rests much of the picture's credit. Darby Foster is not nearly so effective—he shows

(Continued at foot of next page.)

THE "MALAYA'S" CRUISE

Jack Ross' Privations and Adventures in mid-ocean in a 90-ton yacht

JACK ROSS called in to see us this week, full of his recent perilous experiences in the Lockhart Cottle expedition.

Ross left London on June 14 last. The *Malaya* is a tiny 90-ton schooner yacht with an auxiliary motor which was practically useless. It took 47 days to get to Falmouth! A stiff gale in the Bay of Biscay was the cause of their putting into Vigo for repairs. A further tortnight for repairs at Las Palmas was the prelude to a perilous journey across the Atlantic. They were three weeks in the doldrums, and collided with a whale. In mid-ocean their water and food supplies began to give out, and in 42 days they arrived at Dutch Guiana, having lived for a fortnight on bully beef and rice. At the port of Paramaribo expeditions inland were made. Ross and the first officer found plenty of sport up the Surinam river in the shape of tiger-cats, peccaries, parrots and many weird birds. Setting north for Trinidad, they got in sight of the island in six days, but were helplessly delayed by currents for a further ten days, arriving there on Christmas Eve last.

The *Malaya's* voyage was suspended at Port of Spain, Trinidad, and Ross came



On Board the "Malaya."

home by steamer. The original program having failed to materialise, his results in the shape of film records are not noteworthy. His Newman Sinclair all-metal camera stood every test and strain of tropical use wonderfully; never once did he experience "static."

Ross (who, of course, was cameraman on the famous Martin Johnson South Seas cannibal pictures) is looking bronzed and wiry, but is not disposed for a repetition of the risks and hazards attending the expedition of the *Malaya*.

Applause—Its Use and Abuse

Films Queered by the Claque

NOTHING is more natural and more heartening than an audience's homage audibly expressed—at the proper time and in the proper place. Conversely, nothing is more injudicious and generally damaging to all concerned than applause which is superfluous, irrelevant, and therefore illegitimate.

In spite of a certain dictum which once emanated from George Bernard Shaw, we are of the opinion that in the theatre, the concert hall and even at the public or political meeting, the sound of an audience's concerted appreciation has a real value. It is unmistakable as the sign of the approval of the assembly, who are presumably thus desirous of communicating their feelings to those who have elicited them.

Many actors and actresses—one may, I fancy, safely say most—are encouraged and even inspired by applause to greater efforts, and are accustomed to temper their interpretations in proportion to its frequency and degree. The disposition of the audience being indicated by this among other means, the experienced actor will play upon it and hold them, very often, spellbound. It is a psychological study to note the variations in the actor's breadth of method which correspond to the intelligence (or otherwise) indicated by applause and laughter.

The applause which sometimes greets a film has not this last excuse. The performance cannot be affected by its absence in the least, and it stands or falls as a means of expressing public appreciation.

Now the appreciation in public of a performance is not made except at its close or some such convenient time, unless the applauders are entirely indifferent to spoiling the artistry and flow of a play. The welcoming clapping which heralds the entrance of the well-known actor on the stage for the first time we hold to be indefensible, especially when (as usually happens) the play's action is held up, however slightly, by its duration. How much more is the clapping of a name on the sub-title of a film at a Trade show!

The performance that follows may be unworthy of a single "hand"—and too often is. The name may not be a very well-known one at all. Yet the pre-judging by misguided friends of a film player's work in this way is a common feature, we regret to say, in British Trade shows.

Why is it hardly ever heard at Trade shows of American pictures? The reason, of course, is because the British show is crowded with personal friends of the actors, including the actors themselves. Nothing is more appalling mentally as to be in the midst of a Mutual Admiration Society such as many British Trade and Press shows have been in the past.

The average visitor of the categories for whom the Trade show is intended—the renter, exhibitor and Pressman—feels a distinct irritation at this abuse. He comes into a theatre in the morning with an open mind to see a British picture. As each actor's name—even the smallest of small part players—is flashed on to the screen, there is a little crescendo of applause from his friends before even the actor is seen on the screen at all. After a dozen unknown names have been heralded in this way, the effect is apt to become more and more nauseating. Many of the actors would gladly be saved from their friends, feeling that their efforts are being already discounted in advance by well-meaning but indiscriminating acquaintances.

The only excuse we can find for these ill-timed plaudits is one not likely to be urged by its advocates. It may be conceded, however, that applause at the beginning of an actor's appearance may be more justified than at any subsequent moment of such performance.

By refraining as far as possible from such preliminary and dislocating clapping, visitors to Trade shows would remove much prejudice among renting houses against giving Trade show tickets to actors and their friends. As long as it lasts, however, it will be a sure and certain means of prejudicing the exhibitor and the Press, both lay and Trade, against the picture.

SCREEN VALUES (continued)

comparatively little depth of feeling or subtlety—but there is nothing radically wrong with his work except that it lacks character. Sir Simeon Stuart puts in some charmingly natural work as Paddy's father—as good as could be done by anybody. George K. Arthur, in a quite unaffected and unstudied way, gives a performance which, for this very reason of its freedom from affection, is the best he has yet done by a long way. Arthur's own personality is obviously one to be exploited to get the best out of him. Lillian Douglas was always attractive and acted well and intelligently, but somehow did not seem to be Paddy's sister. Haidee and Marie Wright played two maiden aunts, which is another way of saying

that they were portrayed to perfection. Mildred Evelyn had little to do as Doreen Blake, but did that little excellently well. Bernard Vaughan's Dr. Adair was sound without being striking. Nina Boucicault and Marie Ault stood out in comparatively small parts—especially the latter; and Tom Coventry looked more Irish than any Irishman I have ever seen.

SUMMARY.

DIRECTION: First-rate.
STORY:—Good—and suitable.
SCENARIO AND CONTINUITY: Sound.
ACTING: Excellent all round.
EXTERIORS: Very fine.
INTERIORS: Excellent.
PHOTOGRAPHY: Very good—many clever effects.

Dewhurst Makes Some Comparisons

How the Teuton Tackles Things

GEORGE DEWHURST, at an informal discussion at the Stoll Picture Theatre Club, Kingsway, on Tuesday, said that he had gone over to Germany to produce, not because of a lack of patriotism, but because it was possible to produce there in the winter-time when fog made the English studios impossible.

His leading artistes were Stewart Rome and Madge Stuart, and although the histrionic ability of the latter made the Germans anxious to secure her for a six months' contract, they regretfully had to forgo that because her weight did not come up to Teutonic standards. She was too thin!

The English studios could not compare with the well-equipped German ones, where hairdressers, manicurists, chiropodists, and every other accessory was part of the studio equipment. "It is an unknown thing over there," said the lecturer, "for an artiste to make *himself* up. Moreover, an artiste is always prompt on the set, made-up and dressed."

Overtime as we know it here in England does not exist. If the artistes are not off the set by 4.30 to enable them to get a job next day, then up to five o'clock double time is paid for, six o'clock treble time, and so on. "It cost me," said Dewhurst, "eight times their usual salary one day because of my ignorance of this rule!"

The Germans spare no trouble or money in their studio sets. The speaker gave an interesting example of their methods which had commanded his admiration. Two figures were disappearing down a ravine (studio set) to reappear on a ravine opposite. When they appeared he found they were in perspective and quite correct.

The explanation is that pigmies, dressed as the two leads, were employed to give this right distance.

As an illustration of the artistic methods of the Germans, Dewhurst instanced a Japanese set which was being constructed in the studio. The background was painted in, but the sea was real. A bath 20 feet long and twelve feet deep was built to represent the sea, in which buckets of something approaching "Reckitt's" was thrown. This real sea lapped the shores of the elaborate set in the background and gave atmosphere and reality to the scene.

The seriousness with which the Germans take their films could well be copied over here. Attention to historical detail and perfect organisation had built up a well-oiled machine. There is no delay as happens in England while fresh sets are being constructed, but you just pass from one set to another. You only pay for the days on which you are *actually working* in the studio, not for the time spent in putting up sets, etc. And the actual construction is cheaper there than here. "I am thinking of doing 'Lancashire Castle' constructed in Germany for half the price, but the economy would be wiped out by having to maintain an expensive cast of artistes while I was producing."

Comparative prices showed that producing in Germany was achieved more cheaply than in England. One set composed of four flats cost 15s. to decorate, while in England 35s. 6d. alone was spent on the bare decoration of "Mrs. May's" room. This economy was wiped out by the great expense of maintaining a large English cast in a foreign country. Nevertheless, one-fourth of the Jofa studio is equal in

dimension and equipment to any entire British studio. But in the long run production is not cheaper than in England.

German films showed a bias towards the crude story, the sad ending and the "excitement through murder" element which indicated that they had suffered through being cut off from the world's market for so many years. The rather repellent German mentality which comes out in most of their productions is not *consciously* intended. There is no sign of it in the studios.

Their art directors are more carefully chosen than over here. They are either architects or students of history. For example, a film is being made in which the entire district of Montmartre is wanted. This was built up *in the studio*, accurate in every detail, whereas an English producer might probably have gone to a back street in Exeter and trusted to Providence and the ignorance of the audience that it would never be detected!

Exteriors, too, are much cheaper. It was possible to photograph the entire Potsdam Palace, buildings and gardens, for the sum total of one sovereign!

Better organisation, greater attention to detail, larger sets with a consequently truer atmosphere, all these are assets which *could* obtain in English studios if thought was given. It is only a question of time.

[The material on which Dewhurst touched appears to be so valuable, both from a film production viewpoint and also from an international standpoint, that he has been requested to lecture on the subject on February 20 at the Stoll Picture Theatre Club. Invitations, by ticket only, to this meeting will be sent in due course.]

When is a Film Critic?—

THIS is not an abstruse essay boiled down. We are simply anxious to know whether the men or women who write notices of new specially-presented films, in certain daily and weekly contemporaries, call themselves (in the Census papers, say) film critics.

The following is hardly an exaggeration of what passes for a review of a new picture in certain publications:

"COUNTESS IN NEW FILM.

"Lady Virginia Gasper in her new picture at the Palaseum last night.

"Enthusiastic scenes marked the close of the great new picture featuring Lady Virginia Gasper last evening. The brilliant star, who is descended from the Young Pretender, received twenty bouquets after having been seen on celluloid for four hours in her historical masterpiece, 'The New Pretender'; also fresh fruit and vegetables.

"Among the brilliant company in the boxes and stalls were Lady Carrie Cloves, Lady Polly Andry, Viscount Chickens, General K. Osse, Lady Seymour Legge (who looked charming in ermine and casement cloth), the Marshiness of Swamp (in

musquash and thermogene), General Sir Ian Grating, the Hon. Bob Downe, Major Rex Holmes, Lady Connie Sewer (in mink and wire netting), Lord Dandruff, Lady Anne Teak, Admiral Doubletutt and Sir Owen Taylor with a party of friends and creditors.

"Lady Virginia wore a yellow gown of thin linoleum picked out with oakum and crepe hair. Her new car, a cream chaser, was much admired as it obstructed traffic during the performance. After a farewell cider supper at the Ritz, she left to join a snail-shooting party in Sicily.

"(Photograph of Lady Virginia's golliwog mascot on back page.)"

Only 48 Hours
to Go

Have you got
Your Ticket?

(See page 6)

Are the readers of the papers publishing this sort of thing satisfied with it as film criticism? Do they flock to see the picture in consequence? Why do these papers notice films at all unless they comment upon them? Why—but why go on?

NEW GRANGER-DAVIDSON PRODUCTION

Arthur Rooke and British Company
leaving for France on Monday

ARTHUR ROOKE is directing a screen version of "Le Scandale," Henri Bataille's great drama, and is taking his company to the South of France for the exteriors immediately.

The strong cast includes Henry Victor, Hilda Bayley, Hugh Buckler, and Vanni Marcoux, the well-known singer. I. B. Davidson himself is accompanying the expedition, which leaves Victoria on Monday morning.

Arthur Rooke is full of enthusiasm for his subject, and feels confident that his company are ideally selected. Leslie Eveleigh will be in charge of all the camera work.

Where They Are—and What They Are Doing

Harold Shaw is in Los Angeles.

Catherine Calvert, we hear, returns to the States on February 10.

Gladys Ffolliott has now recovered from her protracted illness.

Eliot Stannard wrote the scenario of "Paddy—the Next Best Thing."

Roy Byford has been playing for the B. and C.

Donald Searle is now recovered from his recent mishap.

Guy Newall has been delayed by bad weather on location in Italy on "The Starlit Garden."

Charles Barrett has appeared in three of the historical two-reelers at the B. and C.

Mary Rorke is at work at the Beaconsfield Studios for Guy Newall in "The Starlit Garden."

Lionel d'Aragon and M. A. Wetherall are in "Curfew Shall Not Ring To-night" at the B. and C., for Edwin Greenwood.

Fred Karno himself has been playing in one of the Karno comedies this week at the Ealing Studios, directed by Albert Brouett.

Maurice Elvey has just completed his own script of "The Wandering Jew," in which Matheson Lang is to play the title-rôle.

Sympathy will be generally felt for David Hawthorne, who has been compelled to cancel his contract to appear for Tom Terriss in "Fires of Fate," owing to the sudden serious illness of his wife.

Lawford Davidson has arrived back in town from Italy, and is at present engaged on the interior scenes of "The Starlit Garden" for Guy Newall at the George Clark Studios.

G. Monard, the French camera expert, formerly of the London Film Co., is, owing to the Ruhr crisis, back in London from Germany. With him is Mdlle. Marquissette L. Bosky, the charming little French player who has become famous on Continental screens.

Phyllis Joyce is understudying parts in the new play at the Royalty Theatre, "The Love Habit."

Alicia Ramsay has written the scenario for Tom Terriss' production of "Fires of Fate" (Gaumont).

Richard Lindsay is back from Berlin, after completing his parts in "What the Butler Saw" and "The Uninvited Guest."

Stewart Rome is joining the cast of Tom Terriss' "Fires of Fate" company on location in Egypt.

George Ridgwell has begun work on "The Engineer's Thumb," one of the Sherlock Holmes two-reelers, at the Cricklewood Studios.

We Flatly Refuse to Believe

That Henderson Bland now carries a dictaphone.

That Kenneth Gordon is really annoyed at the drawing of him in *Punch* of January 17.

That a certain agent recently gave up his seat in the Tube to three ladies who were standing.

That film critics will require shaves after seeing "The Prodigal Son" tomorrow.

That Malcolm Tod's publicity is really up-to-date.

That Roy Byford is going to the Carnival as Cupid.

That Bert Darlev's trip to Paris is strictly a business one.

That Tu-Tankhamen is being added to the cast of "Fires of Fate" to introduce the element of mummy-love.

That the showing of films in our prisons is regarded as "Warders' Treat" propaganda.

That Rex Wilson's film "school" was inspired by G. B. Samuelson's ventures in "coaching."

A. B. Imeson has been playing the Trader in "Pearl for Pearl" for George Cooper (Quality).

Celia Bird is in "The Speckled Band," directed by George Ridgwell (Stoll).

A. Bromley Davenport appears in a new British comedy, "Horace," which is to be released early this month. A. G. Poulton also plays in this picture.

Tristan Rawson, lately seen in the West End in "If Four Walls Told," and "The Balance," has played in his first film for Quality Plays. He is now appearing in "The Beggars' Opera," at Hammersmith.

M. Gray-Murray is playing Dr. Owen in "Lady Jane Grey" at the B. and C. Walthamstow Studios. He has recently been playing Colonel Penn in "Curfew Shall Not Ring To-night" at the same studio.

Edwin Ellis has completed his part of Jimmy, the stable boy, in "The Lady Trainer," for Walter West, at Kew.

Kathleen Grey has been appearing for Edwin Greenwood as Mistress Quickly in "Falstaff, the Tavern Knight," at the B. and C. (Bramlin's booking.)

Cyril Percival and Jack Raymond are now back in town after an absence of eight months on the South coast.

Dora Barton and J. R. Tozer are playing at the Court Theatre in "Three's a Crowd."

Ann Trevor and Clive Currie are in the cast of "The Young Idea," at the Savoy Theatre.

Lawrence Anderson is playing opposite Sybil Thorndike in "Advertising April," at the Criterion Theatre.

Jane Grahame is playing for George Ridgwell in "The Speckled Band" (Stoll).

Douglas Munro is playing Abdallah in the "Fires of Fate" for Tom Terriss (Gaumont).

CALLOUS COUPLETS.—No. 1

In the famous studio
An actress caught alight, you know.
Said the director, "This will mean
We must now re-take the scene."

AMBITION & TALENT are undoubtedly the essential factors in all walks of life, but these attributes only carry one so far. It is opportunity that helps one to attain great things. Having ambition and, I flatter myself, talent, I am appealing to any film producer interested to give me a sporting chance on film work to prove myself. I am 28, a good all-round sportsman (including Swimming, Riding, Boxing, etc.), good height, stature and carriage, clean shaven, tanned face, dark eyes and wavy hair, white teeth. Have travelled a great deal and would be prepared to do so again. Artist by profession, but by desire a film actor. Would take any responsible part offered at merely living wage. Appointment any time. Address, Box E. 502, Motion Picture Studio.

The Growth of the Film

Will Day Lectures to the Optical Society

ON Thursday, January 25, at the Royal College of Science and Technology, South Kensington, Will Day delivered before the Optical Society a lecture on the Birth of Kinematography, and set himself to trace the progress of knowledge towards motion picture making and projection for what it is: a plant of almost infinitely slow growth.

Light from the East

After a short and pithy prologue, he started his lecture proper by giving the somewhat startling information that a crude form of moving shadow entertainment was known so far back as the early Chinese era. Much later, but still well before Christian times, shadow shows were given with the aid of "Wayang Figures." Again, the discovery of glass, and possibly the earliest formation of glass lenses, dated from before the time of Pliny, while Archimedes is credited with having focused light rays to very practical purpose indeed. Of course we had the classical excerpt from the "De Rerum Naturæ" of Lucretius, written in the year 65 B.C., wherein he most clearly describes the phenomenon of persistence of vision, and a mention of the discoveries in refraction made by Claudius Ptolemy rather later, in 130 A.D., with the further work done on similar lines by philosophers and scientists of the early Middle Ages.

Optics

Then came Porta's invention of the camera obscura, though it did not at first

receive that name, and scarcely twenty years later William Bourne set forth in manuscript a treatise on the grinding and polishing of optical lenses.

Athanasius Kircher seems to have the honour of being the first man to have constructed and used an optical lantern planned on lines recognisably akin to modern practice. Here, again, Mr. Day struck a new note by pointing out that undoubtedly optical projection, probably with the aid of concave metallic mirrors, was made use of by ancient Egyptian and Grecian priests in staging their temple mysteries before a scientifically ignorant people.

After a detailed disquisition on projection illuminants, ranging from the tallow candle to the gas-filled electric lamp, Mr. Day turned to the photographic side and traced that research which has been necessary to the inception of kinematography, starting with the long-since observed fact of the darkening of silver chloride of its exposure to light. In 1727 Dr. Harman Schultz described the production of patterns by letting light shine through a stencil upon a moist mixture of silver nitrate and chalk, but it was Thomas Wedgwood, son of Josiah Wedgwood, who first got moderately stable transparency images photo-printed on glass. These were not true photographs either, but were presumably also patterns printed through stencils, or something of like sort.

The first producer of a true photograph was Niecephore Niépce, with whom Daguerre later went into partnership, his so-called Daguerreotypes being in all probability due to Niépce's inventive faculty. In England the pioneer of photography was William Henry Fox-Talbot, who in a lecture delivered before the Royal Institution in 1839 described his new "Talbotype" process for obtaining photographic prints on paper. In 1852 Fox-Talbot further invented the gelatine-bichromate printing process which was to be the basis of the famous "carbon" printing process of the present day.

The Film Proper

The first flexible celluloid base for photographic emulsions was due to an American, Hyatt, who introduced it in 1869, but celluloid itself had already been invented by an Englishman, Alexander Parker, of Birmingham, in 1865. By the year 1884 emulsion-coated celluloid for photography was being marketed in Philadelphia, while in 1887, a patent was granted to the Reverend Hannibal Goodwin, an American clergyman, for a process of manufacturing celluloid film similar to that used later on in kinematography.

This brings us to the era of the first Friese-Greene motion picture machine patent, and to the almost equally historical Donnisthorpe and Crafts patent. In short, we have worked our way at last to the "fathers of the Industry," by way of a three-thousand-year genealogy of the fathers. Here also came the point where Mr. Day's interesting lecture took its final plunge into the sequence of actual motion-picture machines.

This part of his lecture began with mention of a paper read before the Royal Society by Dr. Roget in December, 1824, wherein he first set forth the connection between known facts of persistence of vision and the use of these facts in their possible application to creating optical illusions of motion. But here we must regretfully part company with our lecturer, leaving those who are interested to hunt up for themselves the history of the Thaumatrope, Phenakistoscope, Daedaleum, Choreutascope, and thence by way of the researches of Muybridge and Marey, once again to Friese-Greene, Lumière and the practice of the present day.

In conclusion, it is only necessary to add that the lecture was copiously illustrated throughout with over a hundred excellent and beautifully projected lantern slides, including some of the original ones from the old Regent Street Polytechnic.

COLIN BENNETT.

COMING TRADE SHOW

"Wonder Women of the World"

(A Series of Two-reel Features.)

B. and C. Productions—Directed by Edwin Greenwood—Scenario by Eliot Stannard—Photographed by A. G. Stannard. Leading Players: Malvina Longfellow, Marjorie Hume, Janet Alexander, Dacia, Russell Thorndike, Charles Barratt. Controlled by the Regent Film Co., Ltd., 193, Wardour Street, W.

Wednesday, February 7, at 11.15 a.m.

New Gallery Kinema, Regent Street, W.1.

"The Prodigal Son" and "The Return of the Prodigal"

by HALL CAINE

Stoll—Directed by A. E. Coleby—Scenario by A. E. Coleby—Photographed by D. P. Cooper. Leading Players: Henry Victor, Stewart Rome, Edity Bishop, Adeline Hayden Coffin, Colette Brettell.

Sunday, February 4, at 6 p.m.
Royal Opera House, Covent Garden, W.C.2.

"The Grass Orphan"

by I. A. R. WYLIE

Ideal—Directed by Frank H. Crane—Scenario by Eliot Stannard. Leading Players: Margaret Bannerman, Douglas Munro, Reginald Owen, Peter Dear.

Tuesday, February 6, at 2.15.

Marble Arch Pavilion, W.

"Through Fire and Water"

Ideal—Directed by Thomas Bentley—Scenario by Eliot Stannard. Leading Players: Clive Brook, Flora le Breton.

Tuesday, February 6, at 11.15 a.m.

Marble Arch Pavilion, W.

"The Harbour Lights"

by GEO. R. SIMS AND HENRY PETTITT

Ideal—Directed by Tom Terriss. Leading Players: Tom Moore, Isobel Elsom, Mary Rorke, Annette Benson, Gibson Gowland, Gerald McCarthy and A. B. Imeson.

Wednesday, February 7, at 11.15 a.m.

Marble Arch Pavilion, W.

IMPERTINENT PARODIES

1.—A. E. Housman

WHEN last I came to Islington
Amidst the Sun-Light pale,
Two friends kept step beside me,
Two honest lads and hale.
Now Charlie's in the renting,
And Jimmy looks for ads.
But I go not to Islington,
Because of Yankee fads.

Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: Reaching the Studios :: :: ::

Adelqui Millar Productions.—1, Leinster Square, W.2. Park 1258.
Albert-Phillips Film Productions.—Stoll Studios, Cricklewood, Willesden 3293-4.
 FILM: "An Agitated Agitator."
 DIRECTOR: Edward D. Roberts.
 SCENARISTS: Muriel Alleyne and Christabel Lowndes-Yates.
 STAR: Fatty Phillips.
 CAMERAMAN: Joe Rosenthal, Jr.
 TYPE: Two-reel comedy.
 STAGE: First week.

FILM: "Scraps and Scrapes."
 DIRECTOR: Edward D. Roberts.
 SCENARISTS: F. Rupert and Frank C. Crew.

CAMERAMAN: Joe Rosenthal, Jr.
 TYPE: Two-reel comedy.
 STAR: Flora le Breton.
 STAGE: Starting.

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
 ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.
 FILM: "The Monkey's Paw."
 DIRECTOR: Manning Haynes.
 SCENARIST: Lydia Hayward.
 STARS: Moore Marriott and Mary Ault.

CAMERAMAN: Frank Grainger.
 STAGE: Cutting and assembling.

Astor Productions.—40, Shaftesbury Avenue, London, W. Gerrard 8436.
 DIRECTOR: Peter Astor.

Atlas Biocraft.—58, Haymarket, London, S.W.1.
 FILM: "The Man Without Desire."
 DIRECTOR: Adrian Brunel
 STARS: Ivor Novello and Nina Vanna
 CAMERAMAN: Harry Harris.
 SCENARIST: Frank Powell.
 STAGE: Cutting and Assembling.

Bert Wynne Productions.—C/o Frank Zeitlin, 32, Shaftesbury Avenue, W.1.

FILM: "God's Prodigal."
 DIRECTOR: Bert Wynne.
 STAGE: Scheduled.

Brouett Productions.—Barker's Studios, Ealing Green, W. 5.
 'Phone: Ealing 211 and 1582.
 ROUTE: District or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.

FILMS: Fred Karno Comedies.
 DIRECTOR: Albert Brouett.
 SCENARIST: P. L. Manrook.
 CAMERAMAN: L. G. Egrot.
 STUDIO MANAGER: H. C. Wansborough.
 STAGE: Second week.

B. & C. Productions.—Hoe Street, Walthamstow, Walthamstow 364 and 712.
 ROUTE: 'Bus 38, Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Wonder Women of the World."
 TYPE: One-reelers.
 DIRECTOR: Edwin Greenwood.
 SCENARIST: Eliot Stannard and Edwin Greenwood.
 CAMERAMAN: A. G. Kingston.
 STAGE: Completed.

FILM: "Gems of Literature."
 DIRECTOR: Edwin J. Collins.
 TYPE: Two-reel dramas.
 CAMERAMAN: A. G. Kingston.
 SCENARIST: Eliot Stannard.
 STAGE: One a fortnight.

Baron Films.—91, St. Martin's Lane, W.C.2.
Beehive Productions.—
 DIRECTOR: Bert Haldane
 ASSISTANT DIRECTOR: Horace Corbyn.
 SCENARIST: Jack Denton.

STARS: Jimmy Reardon and Margaret Hope.
 STAGE: Scheduled.

British Famous Films.—"Woodlands," High Road, Whetstone, Finchley 1297.
 STUDIO Vacant.

British Masterpiece Films.—199, Piccadilly, W.1. Gerrard 4040.

British and Oriental.—B.P. Studios, Thornton House, Thornton Road, Clapham Park, Streatham 2652.

British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay.
 Not Working.

British Productions.—Selborne Road, Hove.
 FILM: Title undecided.
 DIRECTOR: Lieut. Daring.
 STAR: Lieut. Daring.
 CAMERAMAN: Bert Ford.
 STAGE: Assembling.

British Super Films.—Worton Hall, Isleworth, Hounslow 212.
 ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m.
 Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every

hour until 10.44, 11.14 p.m.
 Extra trains: 5.30, 6.0, 6.30.

Daisy Productions.
 FILM: "When a Prince Woos."
 STAGE: Starting shortly.

Davidson.—Lea Bridge Road, E.10, Walthamstow 634.
 ROUTE: 'Bus Nos. 35 and 38. Trams 81 55, 57.

Dewhurst Productions.
 FILM: "What the Butler Saw."
 DIRECTOR: George Dewhurst.
 STAR: Madge Stuart.
 CAMERAMAN: G. Pauli.
 STAGE: Cutting and assembling.

FILM: "The Uninvited Guest."
 DIRECTOR: George Dewhurst.
 STAR: Stewart Rome.
 CAMERAMAN: G. Pauli.
 STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington, Dalston 2770.
 ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W.12. Hammersmith 2090-1-2.
 ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "Fires of Fate."
 DIRECTOR: Tom Terriss.
 STARS: Wanda Hawley, Nigel Barrie and Stewart Rome.
 CAMERAMEN: St. Aubyn Brown and H. W. Bishop.

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23, MORTIMER STREET, LONDON, W.1

SCENARIST: Alieia Ramsay.
 STAGE: Casting.
 NEXT PRODUCTION: "Bonnie Prince Charlie."

Glen Film Productions.—20, Lislo Street, W.C.
 STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
 Not working.

"Gems of Art" Film Co., Ltd.—1, Bear Street, W.C.
 FILMS: "Gems of Art."
 DIRECTOR: Norman Maedonald.
 CAMERAMAN: E. Groc.
 STAGE: Fifth week.

George Clark Productions.—47, Berners Street, W.1. Museum 3012.
 FILM: "The Starlit Garden."
 DIRECTOR: Guy Newall.
 STAR: Ivy Duke.
 CAMERAMAN: H. A. Rendall.
 SCENARIST: Guy Newall.
 STAGE: Eighth week.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.
 'Phone: Regent 556-7.
 NEXT FILM: "Chu Chin Chow."
 DIRECTOR: Herbert Wilcox.
 STAGE: Starting shortly.

Granger-Binger.—191, Wardour St., W.1. Gerrard 1081, 1728.
 STUDIOS: Haarlem, Holland.
 FILM: "The Hypocrites."
 STAGE: Completed.

FILM: "The Lion's Mouse."
 STAGE: Completed.

Granville Productions.—61, Berners Street, W.1. Museum 2528.
 FILM: "Hennessey of Moresby."
 DIRECTOR: Fred Le Roy Granville.
 STAGE: Starting shortly.

Hardy.—13, Gerrard Street, W.1, Gerrard 2284.
Harma Clarendon.—16, Limes Road, Croydon, Croydon 921 and 2084.

Hepworth Picture Plays.—Walton-on-Thames, Walton 16.
 ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio.

FILM: "Pipes of Pan."
 STAR: Alma Taylor.
 SCENARIST: George Dewhurst.
 DIRECTOR: Cecil M. Hepworth.
 STAGE: Completed.

FILM: "Lily of the Alley."
 STARS: Henry Edwards and Chrissie White.
 DIRECTOR: Henry Edwards.
 STAGE: Completed.

FILM: "Mist in the Valley."
 STAR: Alma Taylor.
 DIRECTOR: Cecil M. Hepworth.
 STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.
 ROUTE: Trains from St. Pancras: A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
 ART DIRECTOR: J. T. Garside.

FILM: "This Freedom."
 DIRECTOR: Denison Clift.
 STAR: Fay Compton.

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Who's Where

Several Directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ASHTON, CHARLES, Crantock, Hainault Road, Leytonstone, E., or Kinema Club
 ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.
 BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
 BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.
 BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
 BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
 CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
 CAREW, JAMES, 15, Burleigh Mansion, Charing Cross Road, W.C.2. Gerrard 3904
 CHESNEY, ELIZABETH: c/o Miss Merris, 25, Clevedon Gardens, W.2. (Flat 4). Padd. 5844.
 DARLEY, BERT, Kinema Club, 9, Great Newport Street. Regent 630.
 DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
 ELLIOTT, VIOLET, 120A, Kensington Park Road, W.11. Park 2077.
 FOLKER, S. N.: 103, Fowlers Walk, Ealing, W.5.
 FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
 HARRIS, GEORGE, 33, Torrington Square, W.C.1.
 HATTON, MERCY, 55, Rutland Park Mansions, Cricklewood, N.W. 2. 'Phone: Willesden 1409
 HOWARD, LIONELLE: 108, Alderbrook Road Balham, S.W.12.
 HUNTER, ALEX. G., 222, Camberwell New Road, S.E.
 JONES, T. ARTHUR: "High Tor," Summer Road, Hampton Court.
 LE BRETON, FLORA: 34 Nevern Square, S.W.5. Western 1936

LLEWELLYN, EVA: 39, Gloucester Gdns. W. 2. Paddington 494.
 LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.
 MONCRIEFF, ADRIENNE, 12, Russell Chambers, Bury St., W.C. Museum 7977.
 O'NEILL, EDWARD, 13, The Avenue, St. Margaret's-on-Thames.
 PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.
 PAXTON, SYDNEY: 28, Bedford Place, Russell Square, W.C. Museum, 7235.
 RAYMOND, JACK: 53, Coldharbour Lane, Camberwell S.E.5.
 RAYNER, MINNIE: Kingwater Cottage, Church Walk, Thames Ditton.
 RAYNOR, ALBERT E., "Strathmore," Spencer Road, Chiswick, W.4.
 ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.
 SHEE, FLORENCE: 221, Elgin Avenue, W.9. Messages Paddington 6036.
 SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.
 STANBOROUGH, E. CYRIL: 15, Grove Mansions, North Side, Clapham Common 12. Latchmere 4343.
 STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
 TEMPLETON, BEATRIX: 20, Foxglove Street, Wormholt Estate, W.12.
 THATCHER, GEORGE: 33, Denbigh Street, Belgrave Road, S.W. Victoria 2060.
 TOD MALCOLM, The Kinema Club, 9, Gt. Newport St., W.C.2.
 TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.
 WALCOTT, ARTHUR: 57, Church Street, Kensington, W.8., or The Kinema Club, 9, Gt. Newport St. W.2. Regent 630.
 WALKER, CHRIS, Kinema Club, or 43, Vicarage Road, S.E. 5
 WILLIS, HUBERT, Mrs., 29, St. Peter's Square, W.6. Hammersmith 85.

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GREASE PAINTS & POWDERS

THE PULSE OF THE STUDIO—Continued from previous page.

SCENARIST: Denison Clift.
 STAGE: Completed.

FILM: "The Hawk."
 DIRECTOR: Frank Crane.
 STAR: Chas. Hutehison.
 STAGE: Tenth week.

FILM: "Out to Win."
 DIRECTOR: Denison Clift.
 STAGE: Preparing scenario.

FILM: "Mary Queen of Scots."
 STAR: Fay Compton.
 DIRECTOR: Denison Clift.
 STAGE: Scheduled.

FILM: "Old Bill Through the Ages."
 DIRECTOR: Thomas Bentley.
 STAGE: Scheduled.

Isle of Man Films.—The Manx Studios
 Isle of Man.
 Not working.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
 Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.
 Not working.

Napoleon Films Ltd.—28, Denmark Street, W.C.2. Regent 975. Semiofilm.
 Not working.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Films.—Windsor Studios Catford. Lee Green 948.

FILMS: One- and two-reelers.
 DIRECTOR: George A. Cooper.
 STUDIO MANAGER: S. Folker.
 CAMERAMAN: R. Terreneau.
 STAGE: One a week.

Raleigh King Productions.—Watcombe Hall, Torquay.
 STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1.
 Not working.

Samuelson Film Co.—Worton Hall, Isleworth.

Seal Productions.—171, Wardour Street. Regent 4329.
 Not working.

Screenplays.—Cranmer Court, Clapham. Brixton 2956.
 ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.
 Not working.

Stoll.—Temple Road, Cricklewood. Willesden 3293.
 ROUTE: 'Bus No. 16.

STUDIO MANAGER: J. Grossman.
 FILM: "Top of the World."
 DIRECTOR: Maurice Elvey.
 STAGE: Scheduled.

FILM: "Open Country."
 DIRECTOR: Sinclair Hill.
 STARS: Dorinea Shirley and David Hawthorne.
 CAMERAMAN: Al Moise.
 STAGE: Completed.

FILM: "Sherlock Holmes" Stories.
 DIRECTOR: George Ridgwell.
 STAR: Eille Norwood.
 CAMERAMAN: Al Moise.

FILM: "The Sign of Four."
 DIRECTOR: Maurice Elvey.
 STAR: Eille Norwood.
 CAMERAMEN: Jack Cox and Al Moise.
 STAGE: Twelfth week.

FILM: "The Wandering Jew."
 STAR: Matheson Lang.
 DIRECTOR: Maurice Elvey.
 STAGE: Starting shortly.

FILM: "Guy Fawkes."
 DIRECTOR: Maurice Elvey.
 STAGE: Scheduled.

FILMS: Two-reel dramas. "Fu Manchu."
 DIRECTOR: A. E. Coleby.
 STAGE: Starting shortly.

J. Stuart Blackton.—Bush House, Aldwych. Central 1935.

Walker-Boyd Sunshine Productions.
 FILM: "There and Back."
 DIRECTOR: Martin Walker.
 STAGE: Scheduled.

Walter West Productions.—Princes Studios, Kew Bridge. Chiswick 574.
 ROUTE: 'Bus Nos. 27, 105. Broad Street to Kew.: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47,

1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Hornet's Nest."
 DIRECTOR: Walter West.
 STARS: Florence Turner, Kathleen Vaughan, Nora Swinburne, Fred Wright, and James Knight.
 STAGE: Cutting and assembling.

FILM: "The Lady Trainer."
 STAR: Violet Hopson.
 SCENARIST: J. Bertram Brown.
 CAMERAMAN: G. Toni.
 DIRECTOR: Walter West.
 STAGE: Seventh week.

FILM: "In the Blood."
 DIRECTOR: Walter West.
 STAGE: Commencing March 1st.

Welsh Pearson.—41-45, Craven Park, Harlesden, N.W.10. Willesden 2862.
 ROUTE: 'Bus No. 18.

FILM: "Tip-Toes."
 STAR: Betty Balfour.
 DIRECTOR: G. Pearson.
 CAMERAMEN: Percy Strong and Emilo Lauste.
 SCENARIST: George Pearson.
 STAGE: Fifth week.

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Vol. II No. 88

Saturday, February 10, 1923

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in "Beside the Bonny Brier Bush" (Lasky),
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ional) "Anna" in "The Prodigal Son" (Stoll).
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Vol. 2. No. 88. February 10, 1923

A Real Advertisement

THE second Kinema Club Carnival, on Monday, was something much more than a deservedly successful enterprise on the part of the Kinema Club. Many were the Trade personalities outside the Club who foregathered at the Hotel Cecil. The renting and exhibiting sides of the Industry were well represented. The general public may have found it hard to believe, on viewing the festive scene, that the British Industry is on its last legs; and we should like to have taken there one or two of the unrepresentative but blatant American "know-alls," who have lately been predicting our practical extinction. It was, in effect, one of the best advertisements we have had for some time, and we heartily congratulate Billie Bristow and all those associated with her in its organisation. It has done good to every section of British filmdom, and in the name of those on the purely creative side, we thank the other sections for the support that they gave us.

Horror Films

WE agree with Lena Ashwell that films dealing with gruesome and morbid sides of life in harrowing detail are not fit for general exhibition to audiences which include children. Animalism, grisly crime, and unwholesome excitement are slightly at a discount in pictures of to-day, but they still survive, especially in the "serial," to the detriment of the business. Unsavoury depiction, most of us will agree, is only artistically and commercially warranted when the merit of the story is so marked as to transcend such objections. Even in these cases, impressionable children are only impressed with the vividness of the horror. We imagine that if Edgar Allan Poe's publishers had found his stories hampered commercially by an "A" certificate he might conceivably have lightened them; and this would have been a pity. The present solution regarding picture-plays must be on the lines of

refraining from making everybody shudder until those who don't suffer by it can see pictures by themselves.

Restricting True Art

BUT when will this time come? We see no signs of it—or very few. The limitations of the "A" certificate are based on very real considerations for the coming generation of this country, and this is more important than the welfare of our Industry, although many of our hard business men cannot be expected to take such a broad view. The danger to the young and impressionable mind has been ridiculously overdrawn by the enemies of the screen, but it unquestionably exists, and the Industry's recognition of it will enhance its own prestige. Meanwhile, a picture is a good business proposition partly because it receives the "U" certificate, which fact discourages to some degree the making of "A" pictures.

Coming Trade Shows

"THE HYPOCRITES" (Granger-Binger)

New Gallery Kinema, Thursday,
Feb. 15, at 11.15 a.m.

"THE MONKEY'S PAW" (Artistic)

Alhambra, Friday, Feb. 23, at
11.15 a.m.

"THE BLUE LAGOON" (I.V.T.A.)

New Gallery Kinema, Tuesday,
Feb. 27, at 11 a.m.

Words and Vision

IN giving evidence before the Play Licensing Commission some years ago, the late Sir W. S. Gilbert pointed out the difference between reading about Eliza having a bath and seeing it on the stage. Let us not forget that the classics of literature may be innocuous while they consist of the printed word, but highly undesirable in pictorial form on the moving screen. This vital consideration (so often overlooked when the Censor tinkers with filmed classics) is an additional reason for hesitation before advocating "everything for everybody" in the Kinema.

An American Rally

THE American Historical Revue and Motion Picture Exposition, to be held in California this summer, will, in all probability, be the greatest advertisement the Industry has ever known. Every section of the business is mustering in force, including, of course, Hollywood and Los Angeles, *en masse*. President Harding will attend, as it is also incidentally a patriotic celebration of the centenary of the Monroe Doctrine. We admire the spirit of the project, and wonder incidentally

if the promulgation of the Monroe Doctrine will extend to an embargo on the importation of all films from abroad. The whole idea seems very American. Our imagination boggles at the thought of a British piece of national propaganda—say, on the two-power naval standard, or making Germany pay—taking the form of Mr. Bonar Law at Olympia or the Crystal Palace with the Cabinet, their faces plastered with "No. 5," facing the combined batteries organised by the British Producers' Association, in scenes from scenarios prepared in Whitehall.

A British Burst

THE New Year has already seen some splendid new British pictures, with more to come. There is a marked technical advance in their quality, and they are evidence of much brains and care. It is pleasant also to note their variety. Fresh ground is being broken in several directions most courageously. They have been well received, and we think from this and from other indications that the credit of the Industry stands higher to-day than ever before. If we are right, this can only result in extension and development on a wide scale, and consequently in more studio activity for everyone.

"Inside Information"

BY the way, what curious stories one hears about new pictures shortly to be Trade shown! And what divergent ones! Someone who knows someone whose brother is in the property-room has it on unimpeachable authority that the new picture is going to electrify the world. Someone else whose cousin once nearly sold a motor-bicycle to a girl in the cutting-room warns us that they dare not put the picture out until they give at least three Press lunches and retake all the exteriors. When the picture is ultimately shown these prophets "in the know" are more often than not utterly confounded by a widely different realisation of the completed result, but they do it again next time notwithstanding.

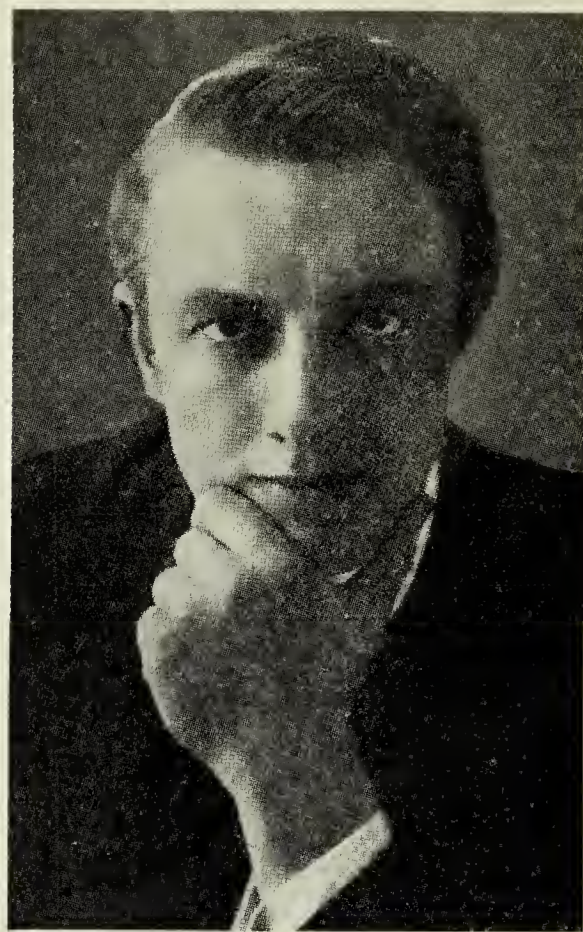
Out With It

E. TEMPLE THURSTON, speaking at the Stoll dinner, this week, observed that he found it difficult to say what he thought of most British producing companies and drink their healths too! This sounds ominous. We believe that this illustrious novelist, whose studio associations are extensive, really did drink the toast. We now await with interest his opportunity of speaking freely, and feel sure that the whole of the studio side would welcome candour from such a source. Our columns are wide open to his views.

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HIGH LIGHTS

Intimate Studio and Club Gossip

We understand from Sidney Jay that Rudolph Valentino may very shortly be seen in the West End. This means a personal appearance and not on the screen!

* * *

George Dewhurst, we hear, is about to resume production for Baron Films. Details of the subjects are not yet available, but Dewhurst is busy on scripts.

* * *

George Ridgwell is now completing "The Cardboard Box" episode of Sherlock Holmes at the Stoll Studios. Eva Llewellyn, Florence Maude Wulff, Johnny Butt and Hilda Antony are the principals in this two-reeler.

* * *

Hugh E. Wright's Screen Follies are giving performances at kinemas, and opened at the Palmadium, Palmers Green, on Thursday. The show is a bright one, crammed with film burlesques from Hugh's own facile pen.

* * *

G. B. Samuelson is now hard at work again personally directing a new sporting picture at the Isleworth Studios. Rex Davis is playing an athletic lead, and the strong cast also includes Lilian Hall-Davis, Josephine Earle and Tom Reynolds.

* * *

Last week Victor McLaglen made a personal appearance at the Empire Kinema, Willesden, in connection with "The Sport of Kings." His reception was a cheering one. Victor made a brief speech and afterwards autographed large quantities of portraits of himself, the proceeds of which were sent to the Willesden Hospital.

* * *

On Tuesday afternoon S. Rowson acquired the rights for the screen of Brandon Thomas's world-famous "Charlie's Aunt"—a subject which has more than once been for disposal, but which has been now secured by Ideal Films. The price is said to be the record figure of £20,000, plus royalties for 30 years. It seems a lot of money.

* * *

Wanda Hawley, who looked so charming at the Kinema Carnival on Monday, only arrived the same morning on the *Celtic*. With her came Nigel Barrie and Pedro de Cordoba. They are all joining Tom Terriss in Egypt immediately to commence work

on the Gaumont production of Sir A. Conan Doyle's "Fires of Fate."

* * *

Nigel Barrie, by the way, is another Englishman who has won screen fame in the States. An old Haileyburian, he left England ten years ago. During the war he served with the Canadian Air Forces.

* * *

Henry Edwards told me at the Hotel Cecil Carnival that he was full of plans for the future, but discreetly refrained from details. His latest picture, "Lily of the Alley," which has no sub-titles, will very shortly be shown by Hepworth.

* * *

The conflicting rumours respecting Peggy Hyland's coming activities are now disposed of by the announcement that she is returning to the stage—temporarily, at any rate. She will be seen in the revival of "A Little Bit of Fluff," at the Ambassadors' on the 19th of this month.

* * *

Manning Haynes has now completed "The Monkey's Paw." It will be Trade shown in a fortnight. Haynes has devoted many days to the final stages of cutting, and the picture has had the advice of W. W. Jacobs on the titling. It is, of course, entirely dissimilar from the previous Jacobs' films from this director, and should be exceptionally interesting.

* * *

Flora le Breton attended a carnival ball at Gravesend last week. Aylmer J. Hayes was the organiser, and the function was in aid of St. Dunstan's Hostel. Flora received an illuminated address of welcome, and made a little speech of thanks, afterwards judging a fox-trot competition which was keenly contested by local couples. Flora's autograph was in much demand.

* * *

As was exclusively announced in last week's issue, the company in the new I. B. Davidson picture departed for the south of France this week. The cast, which includes Hilda Bayley and Henry Victor, was almost entirely booked by Sidney Jay. "Le Scandale" will be made entirely on the Riviera, and studio arrangements there are completed. The scenario has been written by Kinchen Wood, and Arthur Rooke is directing.

We understand that the title of the first of the Seymour Hicks' subjects in which the popular actor will be directed by Hugh Croise, is "Always Tell Your Wife." Production has been delayed by Ellaline Terriss' illness, but will shortly proceed apace.

* * *

Charles Penley, known in connection with Provincial Cinematograph Theatres, Ltd., as an expert prologue and special presentation arranger for films, has now transferred his activities from that firm to Bramlins, where he is now accessible to all those interested in that direction.

* * *

George Pearson is well advanced with the new Bertie Balfour picture. "Tip-toes" is a quaint human story of a little vaudeville dancer—a rôle which Betty should enact to perfection. Some fairly large audience crowds are, I hear, being utilised in the final stages of production.

* * *

I hope the presentation of "The Prodigal Son," on Sunday last, is not going to set a precedent for Sunday Trade shows. It would be regrettable if it were so. Many in the industry set special value on the first day of the week as a day of rest, apart from any other considerations. Those whose lot it is to see films all the week are more in need of a relaxation than most people, and I sincerely trust that the instance in question will remain an isolated one.

* * *

Felix Orman is severing his association with J. Stuart Blackton, for whom he has acted, among other things, as publicity representative. Orman, of course, is a good deal more than that. His reputation as a *litterateur* in varied fields is a wide one. Everyone will wish him success in the future. His work has been extremely valuable to Blackton, and his personal charm will always be a real additional asset in similar activities. He was also responsible for the scenario and story of "The Glorious Adventure," and acted as casting director in addition.

Megaphone

Wanted—a Standard

Safeguards from Incompetents Badly Needed

by CHRISTABEL LOWNDES-YATES

IT is the day of efficiency, when there is much talk of the setting of standards, the high level of quality required and the necessity of safeguards to ensure that measure of quality being maintained. But though these standards have reached British trade as a whole, there is one trade they have not yet reached, and that is the Film Trade. When they do, it will be better for all concerned.

There are few, if any, professionals who are not hit by this lack of a standard of proficiency, and I venture to add that there is not a single person in the business who is not injured by the state of affairs, and the consequent chances that bogus people of all kinds have to claim for themselves professional or technical status to which they have no shadow of claim.

It is, for instance, open to anyone who has ever paid fees to a Film School, or walked on by "special introduction" in a picture, to describe themselves as "film artistes" for ever afterwards. Ten per cent. of their hearers may take the trouble to go into things, but 90 per cent. will believe them. Such people can and do get posts by sheer talk that should be given to experienced artistes. In consequence bona-fide actors may find themselves out of work.

Take for another example the experienced producer. He may be full of ideas and have the knowledge and proficiency that only experience can give; but he may be out of work, while other men—

amateurs at producing—can, by making exaggerated statements about their work, get men to finance their enterprises, while the man of experience hangs about waiting for a job.

It is true that men who back amateurs lose their money, and learn wisdom, but it isn't the sort of wisdom that helps the industry. It is the kind that makes one financier say to another: "There's no money in British films—take my word for it. Buy an interest in Boot Polish and leave films alone. I've been in the business, and I know."

The same holds good among scenarists. The Producer thinks that because he can make a good play from a clever script that the laborious business of learning to write a good story is the merest legend—in fact, that "anyone can write a good story." The result is that the producer butts in as an amateur to a specialist's job, and spoils his chance of a great success, because his story is an amateur effort. He may not see this himself—it is only the greatest among us who can see the faults in our own creations—but the public sees, and it is the public who gives the ultimate verdict. The truth is that the finest production in the world does not get its full meed of success if the story is the work of an amateur.

Do not run away with the idea that because a great producer ruins his chance of success by a bad story, or any of the other amateur touches which mar so many of our films, that it is just a piece of bad luck for the producer, and the

people who are backing the film, and that is all. A film that is not up to standard is a blow at the whole British Film Trade.

This trail of the amateur over our Industry is ruining our Trade. Our best pictures are liable to be overwhelmed in a flood of mediocrity. Our bad pictures never seem to be forgotten. Financiers who could be putting money into films are afraid because of the amateur experts who talk so convincingly and can do nothing thoroughly, except lose their backers' money. Moneyed men have been "had" so often that they have grown wary, with the result that artistes are out-of-work because it is almost impossible to raise the money to employ them. Let us acknowledge here that our artistes are one of our national assets, whose work should be increasing our trade both here and overseas.

I am told that artistes in France are licensed. In other words, the experienced and capable actor holds a certificate which he can produce in evidence of his statement that he can act. The Kinema Club, in verifying all credentials of would-be members before admitting to membership, is doing something of the same thing; but, unfortunately, membership of the Kinema Club does not guarantee work. In getting engagements little Miss Inexperience, who is film mad (and whose father will put money into the firm to get his little girl a chance), will have a far better chance of good work than Miss Half-made Star, with her steady record for good work but no financial backing.

It is small comfort to the artistes waiting for work to hear that the film in which Miss Inexperience was playing did not succeed, and that the company will have to close down until they can raise the money for another picture. Film artistes, like other people, have got to live, and there are too many firms closed down at present.

Let us all fight hard against this principle of decrying technical skill—not barring the amateur out, since everybody has got to begin—but letting them win their laurels by hard work like other people. Let us set our faces against those who talk big and ask them for their credentials. Let us work for the day, and hope for it, when the policy of big talk will be relegated to the place it deserves; and we shall only listen to the people who can give us facts about what they have done. When that day comes we shall find we are making very big pictures indeed. Names that are unknown now will be star artistes then, and the amateurs will be where they deserve to be—at the bottom of the ladder, with plenty of climbing to do.

We must have a standard, and we shall get it when once we have made up our minds as a body that it has got to come. Meanwhile let us educate public opinion by doing our best to appreciate professional skill in every branch, wherever we see it.

"The Reverse of the Medal."

A New "Quality" Two-Reeler.

Mr. George Cooper has secured an exceptionally strong cast for the Quality Film production he is now engaged upon entitled, "The Reverse of the Medal." This little play sees Mr. Cooper in a new field.

It is a drama which portrays the dramatic moments which sear the souls of those in high command of an army. The entire drama of a battle is reflected in the acting of those directing its momentous decisions in the bureaux of G.H.Q.

All the characters chosen for this piece are actors who have had a distinguished military career during the Great War; their names being, Clive Brook, Olaf Hytten, Bertram Terry, Hamilton Gay, M. A. Stuart and B. Charles.

George Cooper is now engaged upon his third series of one and two reel films which he is producing for Quality Film Plays, Ltd. His object and that of the company is to give to the public little dramatic or humorous stories entirely free from padding; stories in which the subtlety of detail finds expression, and in which the artistes are not mere puppets, but real personalities, expressing that personality by action and ges-

ture. None of the plots in this series, it is said, are conventional or banal, and each one will convey the producer's cleverness in avoiding the obvious and appeal to the imagination of the audience. In these pictures the sub-title is always subordinate to pictorial expression.

In one of the new series, a special development of scenic photography is promised, the counterpart of which has never been attempted in America or elsewhere. Randal Terreneau, the cameraman, wishes to keep this secret, however, until the picture is shown.

The success of former Quality Productions already released has been gratifyingly successful and constitutes a complete justification of the policy of giving to the public pictures whose every detail is the finished study of the producing mind rather than the tedious and cumbersome delivery that depends upon spectacular production in mass as its impelling influence. The public has needed variety in its program ever since the short picture practically vanished from the screen. Each Cooper picture is produced with all the care and thought that is spent on the best of the big films.

Reconstructing British Production

III.—The Short Way

by FRANK A. TILLEY

DALUA, in "The Immortal Hours" speaks of "the short ways heavy with unimagined time." In the world of film production in this country what have been taken as the short ways have, indeed, proved to be heavy with unimagined time.

This has been regarded, and is still so regarded by many people, as one of the short ways out of the obvious difficulties: to make pictures on the basis and for the needs of the small home market, and to spend only so much time and money on them as can be recovered here.

They have in most cases found this short way heavy with unimagined time, if the time be regarded as that in which to construct British production on an established basis.

For those who succeed, the long ways will be brief, for they will lead to something permanent which the short ways will never reach.

Of late, ideas and methods have shown a tendency to expand, but the expansion has been mainly along side tracks. We import American stars, American directors, and even, occasionally, American cameramen. To what end? That we may produce pictures which will be accepted in America.

Yet America is making and will make more pictures than she wants — more American pictures than she wants. If the stars and directors who are coming or being brought here could be absorbed

by her if she needed their work; if she were not herself already producing too much, these people would not come to this side.

Because America is producing more American films than she can absorb, it seems that efforts of other countries to make films of the same type for sale to her are futile. It is no use trying to grow cabbages on an allotment for the purpose of selling them to a market gardener who is growing them by acres. The sensible thing to do is to grow something which he does not grow, which he cannot grow, but which, because it is unique and good, he will be glad and ready to buy and market.

But to grow such things is a long task. The soil needs careful preparation, and the rare things to be grown need attention maybe day and night. Yet the results are worth the labour and the care.

So, surely, it must be with the production of pictures in this country if we are to take a real place in the world.

I do not say that commerce in this matter should be subordinated to art. But I do say that art should not be subordinated to commerce, because in creative work (and the making of pictures that matter must be creative work), commerce is short-sighted and narrow-minded. It works—at least, it has worked in this country in picture production—almost entirely for the immediate present. So it has built nothing, it has effected nothing, it has created nothing save that the

name "British picture" has come to be a byword and a jeer throughout the world.

Oh, many people will shriek in protest at that—will denounce it as unpatriotic; will declare that they have seen American pictures, French pictures, German pictures, Italian pictures, which have been much worse than British pictures.

So have I. But does it prove anything? Only that their bad ones are worse than our standard—if we have had a standard.

The real point is that from these countries have come many pictures which have been better than ours. True we have an occasional one which is worthy to rank with these others—but one does not make a standard. We do not keep it up, we do not develop along any lines. In one phrase—though it is reiteration—we have no standard.

We copy this, we imitate that, or else we just make little local things that fall down when compared with the routine films of other countries.

There must be struck a line of our own; a development which will mean that "British production" stands for something which is different and which is worth while because of its difference and its merit.

It is a long way to that point, but it is brief, because it leads somewhere.

The short way treads nothing but a circle which leads always to the same place and to nowhere.

And the inside of the circle is empty.

Where They Are—And What they Are Doing

I. B. DAVIDSON and Arthur Rooke are location-hunting in the South of France.

Lilian Hall-Davies is working for Samuelson.

Rex Davis is playing lead in the new sporting picture at Isleworth directed by G. B. Samuelson.

Cyril Percival and Jack Raymond have been playing at the Beaconsfield studios for Guy Newall.

Ernest A. Douglas has been playing Pope Alexander in "Lucrezia Borgia" at the B. and C. Walthamstow studios.

Eric Lagg has been appearing in "The Cardboard Box," the two-reel Sherlock Holmes episode directed by George Ridgwell at Cricklewood.

Edith Craig, Percy Standing, Arthur Cullen and Cyril Smith are reinforcing the already strong cast of "Fires of Fate," which Tom Terriss is directing for Gaumont in Egypt.

Walter West's next production is scheduled to begin on March 1.

Jane Grahame is playing for George Ridgwell in "The Speckled Band" (Stoll).

A NEW KEARTON FILM

Cherry Kearton, whose film records of wild and woolly parts of the globe are manumetal, is now editing a further tremendous edition of his cinematographic explorations, which extend on this trip alone over 50,000 miles. Canada, Africa from east to west, Borneo, the Indian tiger forests and the corners of the Far East, are all in the picture, which reveals fascinating details of rare animals in various quarters of the globe, not to mention some magnificent scenery and studies of uncivilised and little-known peoples. The film will very shortly be shown.

Bert Darley has arrived at Nice.

Olaf Hytten is playing for George Cooper at Catford.

Douglas Munro is playing Abdallah in the "Fires of Fate" for Tom Terriss (Gaumont).

Clive Brook is playing in the new Quality two-reeler at Catford, directed by George Cooper.

Guy Newall has been delayed by bad weather on location in Italy on "The Starlit Garden."

Pino Conti has been playing for Albert Bronett in "Early Birds," at Ealing, and this week is impersonating Charles Dickens in the "Oliver Twist" prologue at the Canterbury, Westminster Bridge Road.

Ward McAllister, having completed his part for George Ridgwell in the last Sherlock Holmes episode at Stoll's, opens at Wyndham's Theatre on the 15th in Sir Gerald du Maurier's new play, "The Dancers," in which he plays the part of Nat.

Among all the Stars at the Cecil

Brilliant Constellation and Big Crowd at Second Kinema Club Carnival

LAST Monday's colossal Kinema Club Carnival at the Hotel Cecil must be voted a huge success in every way. Gaiety and good-fellowship was unalloyed from start to finish, and the dance floors were a spectacle to be remembered. Fancy dress seemed the rule, and the swarming fox-trotters were a moving mosaic of cheerful colour. Lighting effects were freely used with striking results.

Never, we believe, has such a thoroughly representative muster of British filmdom been seen at one time. Practically every star of note in the screen firmament was to be recognised, and they all looked too happy to lend any colour to the absurd rumours that something is wrong with British production.

Dancing did not begin until ten, and the bulk of the guests did not arrive much before 11.30. At midnight a judging committee consisting of Gladys Jennings, Valia, Ralph J. Pugh, Percy Phillipson and R. E. Dearing awarded prizes for the best costumes. The thanks of the Club cannot be adequately expressed to the generous donors of these truly handsome gifts.

The Prizewinners.

Best impersonation of Norma Talmadge in "Smilin' Through" (presented by Associated First National), Marjorie Hume.

Best impersonation of Wyndham Standing in "Smilin' Through" (presented by Associated First National), Mr. C. Harrison.

Best impersonation of Constance Talmadge in "East is West" (presented by Associated First National), Miss O'Malley.

Best dressed lady—Madame Karina.

Best dressed gentleman—Mr. Pemberton (Robin Hood).

Best impersonation of Betty Compson in "The Little Minister" (presented by Gaumont), Miss Salas.

Best impersonation of Howard Gaye in "The Prince of Lovers" (presented by Gaumont), Eva Llewellyn.

Best impersonation of David Hawthorne in "Rob Roy" (presented by Gaumont), Colin Kent.

Lady Hepburn distributed the prizes.

Other Attractions Too.

A beautifully-arranged miniature ballet was executed by Dacia, supported by a bevy of young dancers and Sir Simeon Stuart, and loudly acclaimed.

Flora le Breton, with Davico Vincent, gave a delightful exhibition ball-room dance, which was insistently encored by the appreciative rabble.

Clarence W. Green's Commodore Band, with two pianos, provided constant and excellent strains in vigorous time, and in the Victoria Hall the Valray Trio also enlivened the proceedings with still more music. The faces of two of the Valrays seemed vaguely familiar.

The supper was a real one—excellent and well-served, and the buffets and refreshment counters were also admirable, thus solving part of the problem of the non-dancing guests.

Many Welcome Visitors

It was most agreeable to see present a large number of renters and exhibitors, to say nothing of legitimate stage folk, and many were the glad surprises heard on all sides. The Press were also present in great force.

To enumerate the guests would be invidious, but we cannot forbear mentioning a few names that stick in the memory.

Henry Edwards, Chrissie White, Clive

Brook, Dorothy Fane, Gladys Jennings, Marjorie Hume, Constance Worth, Yvonne Thomas, Florence Turner, Victor McLaglen, Henry Victor, Jeffrey Bernerd, Graham Cutts, Maurice Elvey, Isabel Elsom, Valia, Herbert Wilcox, George Ridgwell, Virginia Blackton, Walter Tennyson, Mercy Hatton, Sinclair Hill, Edith Bishop, Alfred Drayton, Denison Clift, Edwin Godal, Malvina Longfellow, F. Martin Thornton, A. G. Granger, H. J. Boam, Lieut.-Col. Bromhead, Arthur Backner, Olaf Hytten, Lawford Davidson, Harold Pontefract, Ralph J. Pugh, Eileen Dennes, Col. H. A. Browne, Rex Davis, Edith Bishop, Iris Hoey, Malcolm Tod, Peggy Hathaway and Cameron Carr. Wanda Hawley and Nigel Barrie arrived straight from Liverpool.

Living roulette was a pleasing diversion, and the bran-tub was likewise popular.

Unrehearsed effects included a realistic wrestling and disrobing encounter between Victor McLaglen and Malcolm Tod in the cloak-room, and the heroic salvage of the huge mascot from larceny by Kate Gurney.

The ineffaceable thanks of all are due to Billie Bristow, W. F. Husband, Harry Worth, and the little band of workers without whom the huge success of the night would not have eventuated. Through their efforts, the Carnival, we believe, has been an even bigger success than last year; and we strongly suspect that the 1924 Carnival is already being planned on a still larger scale.

The photographs numbered 1, 2, 4, and 5 are by Navana, Oxford Street, that of Flora le Breton and her partner by Foulsham and Banfield.



Prizewinners at the Carnival: (1) Madame Karno (best dressed lady). (2) Eva Llewellyn (Lord Byron). (3) Flora le Breton and her dancing partner. (4) Gladys Jennings. (5) Marjorie Hume (Norma Talmadge in "Smilin' Through")

"Early Birds" Without the Words

Fred Karno Himself Directed by Brouett at Ealing

AT Barker's Ealing studio just now comedy holds sway. Albert Brouett is recording for the first time on celluloid the famous Fred Karno music-hall sketches, and a start is being made with one of the best known—"Early Birds."

Shooting "Early Birds" without regard to the close season for game is, it seems to me, a risk well worth running.



Goodness only knows why this wonderful comedy series has never been utilised before. The best parts of them are pure miming—an art at which the French excel—and consequently there is something appropriate in two acclimatised Frenchmen, Albert Brouett and L. G. Egrot, officiating as producer and cameraman respectively on these subjects.

The Karno Incubator

When one comes to think of it, the Karno sketches have served to introduce to a laughter-hungry world some quite passable comedians, for instance, a certain Mr. C. Chaplin was nurtured into prominence in "Mumming Birds," and other efforts of Fred Karno, and since those days has attained, we are given to understand, quite a vogue as one of those funny men of the screen over in America. Some of Chaplin's "stunts," indeed, are based on his Karno experiences, and the



curious position now arises that if Albert Brouett uses too many original Karno touches, he will run the risk of being accused of borrowing from Chaplin!

Besides Chaplin, there have sprung from the Karno fold such monotony-killers as Harry Weldon, Ernest Thesiger, Dan Rolyat, Stanley Lupino, Fred Kitchen, and Albert Bruno.

Hotel Shortcomings

When I arrived at the studio I found most of the floor taken up with an hotel "set." A fair number of guests had retired for the night. I may say at once that I found much to criticise in the standard of comfort meted out to visitors. I am perfectly certain that comparatively few of the regular patrons of the Ritz would endure such shortcoming in accommodation without protest. No doubt I was pampered from my youth, and am fussy constitutionally; but my own preference is always for a separate bedroom—no doubt an insular and dainty fad. In any case, were I compelled to share the room with nine other men, I should select, if possible, a less mixed assortment of fellow inmates. I didn't like the look of any of them. One seemed an expugilist of low morals. Another looked like a cab-door opener. An old seedy ex-actor, a grubby newsboy, and an unkempt greasy Hebraic gentleman did not impress me too favourably. There seemed, among the tenants of the rows of beds, only one who was obviously a gentleman by birth and breeding; and as he appeared to have been dining immoderately, and displayed some eccentricity of character by wearing his silk hat in bed, I felt that even *his* company during the night would be neither necessary nor enthralling.

No Dulness

There is this to be said, of course: that at fivepence per night the value of the accommodation was not disproportionate to that given in Northumberland Avenue. The fact remains, however, that the company was hardly of the kind that I can imagine myself "putting up" with—in any sense. Moreover, I have a capricious but firm prejudice against bedding which, apparently, never gets into the hands of a laundry.

The redeeming feature of the establishment, however, is its freedom from humdrum monotony. Twice the police invaded the dormitory during my stay. A little disturbance occurred on each occasion. I fear also that more than one lodger was capable of robbing his neighbour—a sad sidelight on our vaunted civilisation. Valuables were taken from under their very pillows as they slept by a villainous

tramp of Semitic appearance. I would have felt more sympathy with the victims if the tramp had not been Fred Karno himself; and, in any case, it is an elementary precaution of mine in visiting hotels to deposit all my valuables at the manager's office on arrival.

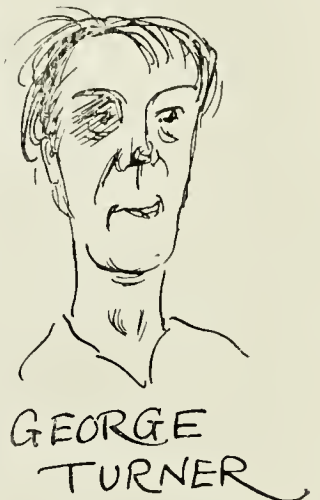
Barber's Rash

Mr. Karno told me it was his screen debut, and that he was most interested in the results, and looked forward to playing again in other of the series. His part in "Early Birds," though small, is one he himself created on the vaudeville stage.

The cast are making sacrifices in the cause of Art. For instance, there is J. E. Barber. Barber is actually refraining from shaving during this picture to get the real unshaven effect. By the end of the shooting he will look like a happy compromise between Henry VIII. and a naval gun-swab. He plays a thoroughly nasty bully, and in view of that fact, I understand that the expression, "Barber, black sheep, have you any wool?" annoys him beyond measure.

Charles Bell, the newsboy, played the part in the original sketch. George Turner as a weedy lover, Harry Wright as the "swell refreshed," and Pinto Conti fill the other chief male parts; and Kathleen Kilfoyle, Franzi Carlos and Muriel Gregory play the feminine rôles.

Brouett and Egrot are making rapid progress. Walter Tiffen, formerly of B. and C. and Progress Films, is responsible for the "sets."



How Many People May Spoil A Picture

Every Weak Link Fatal to the Chain of Workers

IT is gradually becoming generally recognised that a good picture is never the unaided work of one man. This self-evident truth has only been established comparatively recently, and even now the credit for a success is too often given to one person without apportionment. The public attribute a film's excellence, as a rule, to the star. "How clever she is!" is their verdict overheard the world over in kinema vestibules at 10.45 p.m. The producer accords the credit solely to himself in many cases, and as he often has control over the main titles, his innate modesty is sometimes known to express itself thereby in beautiful large lettering, sometimes followed by a portrait registering fiatulent gloom. Renters also have an amiable habit of appropriating to themselves the inspiration and execution of a picture, judging by the uncontradicted congratulations with which they are surfeited at Trade dinners.

Unless one regards exploitation as strictly a part of the manufacture of a film, one must exclude the renter from the numerous collaborators to the finished result. The actual merit of any picture is due to the organised, controlled and co-operative efforts of a large number of individuals, upon every one of whom those responsible for it as a commercial and artistic experiment (and every picture is good only so far as it is an experiment) must rely. No one person has yet lived with the encyclopædic knowledge and vast experience to carry out efficiently every one of the essential and often highly technical ingredients in the composition

of a good photoplay. Until such a being is born, one may doubt his advent; and in the interim there is a demand for production of high quality.

It is largely because reliance must be placed on so many varied experts that picture-making will always be speculative as compared with play-producing and novel-writing. Organisation is the vital key to the co-ordination which makes for efficiency, and cannot be too strongly stressed. But organisation itself must be in the hands of sympathetic and experienced people, or routine and economy are likely to be, so far from the saving blessing of the Industry, an additional blight upon it.

Let us consider the chain of collaborators, and we shall soon see that one weak link means disaster to everyone.

First there is the story—for the sake of our argument, a good one. It may be spoiled in adaptation.

Secondly, the financial controller may have a fatally parsimonious disposition, with the result that production is scamped and tawdry.

Thirdly, the director or producer may alter, revolutionise and generally make hay of the script as he goes along. He may misdirect actors, misinterpret the theme, destroy the smoothness, balance and relation of the shots, and order the wrong sets, clothes, furniture and make-up. He may select absurd exteriors and scorn suggested re-takes. He may keep his players in entire ignorance of the story. He may shoot miles of extra stuff which has to be scrapped.

Fourthly, the cameraman may be incompetent on photography, lighting, picture-values, and the photographic properties of sets, players and their make-up.

Fifthly, the casting may be ill-judged, either by putting bad players into big parts or good players into unsuitable ones.

Sixthly, the actors themselves may be temperamental in the sense of being intractable, obstinate, reluctant and disinterested.

Seventhly, the laboratory may spoil the finest achievements up to the time the negative gets into the dark room; inexpert people may by bad printing and developing ruin an otherwise perfect length of celluloid.

Eighthly, the cutter may destroy the sense, flow and balance of the story, and lose its interest thereby.

Ninthly, the titling may be crude, illiterate, or unnecessarily copious and ornate.

Tenthly, the business head may jockey everybody into such a frantic rush that good work is impossible.

Finally, the projection of the picture at the Trade show and later at the theatres, may be so atrocious and hurried that the combined efforts of many brilliant people go for naught.

Seldom do all these detrimental factors operate—too often, however, several are noticeable in the same picture.

Our point is, however, that *any of them* is sufficient to spoil a picture.

WE ARE A TRIFLE PUZZLED WHEN—

A man who is about to make his first attempt at production is described as "this brilliant young director."

Pearl White's example of retiring to a convent is not emulated by more appropriate candidates.

Americans fail to produce good pictures for British firms.

Sidney Jay finds 300 people in fifteen minutes.

Henry Edwards, indifferent to the aristocratic amateurs who star in films, announces a picture without titles.

Agents quarrel over commissions.

The lay Press refer to utterly unknown gentlemen as "the well-known film producer."

Film directors resort to bullying to get results from their players.

Those authors who never visit the kinema are keenest on selling their screen rights.

THE BARKER STUDIOS,

Ealing Green, W.5.

These well-known Studios, standing in $3\frac{3}{4}$ acres of ground—40 minutes from Charing Cross, and 30 minutes from Oxford Circus

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together or separately—and with or without Fully Equipped Film-Printing Works, at very moderate Rent. Lighting up to 1,000 amps.

APPLY TO MANAGER AS ABOVE.

OR 'PHONE EALING 211.

Screen Values

Measuring Up the Week's Product

"The Prodigal Son"

and

'The Return of the Prodigal'

Stoll—Story by Hall Caine—Direction and Scenario by A. E. Coleby—Photographed by D. P. Cooper—Art Direction by W. W. Murton—Leading Players: Henry Victor, Stewart Rome, Edith Bishop, Adeline Hayden Coffin, Colette Brettell.

"The Prodigal Son" is unquestionably A. E. Coleby's finest work to date, and is a revelation even to those who are familiar with his previous notable achievements. The earnest sincerity of the direction is most marked, as is also his careful and restrained control of the players. But the picture (or pictures) is (or are) far too long to hold the attention of the average spectator, and the theme, strong as it is, would lose nothing by drastic reduction of footage.

A tremendous amount of material taken in this picture has, we are given to understand, already been eliminated. This does not strike us as a convincing reason why it cannot stand an enormous further curtailment. In the interests of all concerned, it is highly advisable. It contains much that is beautiful, sound and powerful; and it is for that very reason and no other that we do not like to contemplate the counteracting danger of boredom which, in its present state, can hardly be escaped.

Sir Hall Caine has described this picture as being his story seen through a mirror, and in fulsome language has dwelt on its fidelity to the book. We are quite prepared to endorse this testimony and to assert that every foot of the picture is stamped with the author's personality and style. But in doing so, are we really praising the film? There are vast numbers of people who would never read a Hall Caine novel without a pecuniary inducement to do so.

One thing is quite evident in the cutting (which, by the way, we consider to be very far from perfect). Obviously, a large number of scenes were "shot" which when the time for trimming-down came, the director (or author) could not bring himself to eliminate entirely. They have consequently been retained, but cut down in many instances to absurd and often bewildering brevity. This is a common fault in all films which have to be reduced drastically in length, and there is no doubt that such scenes are much better excised entirely than retained in a truncated form which destroys the drama they originally possessed.

For example: several scenes occur fairly early, when the piano is played and songs sung. The trimming has the ludicrous effect of making these musical efforts (which are hailed as exhibitions of divine genius) appear to be of a few seconds duration each—exactly like the request for "a little music" which a certain music-hall burlesque magician makes to the band—and stops them after one bar! There are several love scenes, also lost in their intensity through this trimming-down.

Another cutting fault is the bad matching of long and near shots—especially in the first half of the picture. Magnus is several times seen galloping furiously in a long shot and instantly stone still in a near one. Then the spoken titles in the close-ups are badly put in. There is no point to appreciate in these close-ups except the facial play, which is interesting only when we know the spoken title. Instead of the close-up being continued, it repeatedly flashes off to a long shot after the title, just as we are getting really interested in the close-up.

The prologue, with the four chief characters as children, strikes us as possessing a paramount claim for complete elimination. We fail to see how it does anything but delay the beginning of the real story, which occurs at the betrothal of Magnus. Many detailed scenes of entering and leaving buildings take up footage unnecessarily.

At least fifty sub-titles could be entirely dispensed with. The acting is very explicit, and such titles as "My boy! My boy!" "Good-night, old friends," "How kind and thoughtful of you!" "Don't, for God's sake, darling!" "It is late, mother, let us go to bed." "Yes, isn't it wonderful?" "Can you give me some writing-paper?" and many, many more seem to us an insult to the histrionic powers of the players, who in every case of this kind get the whole thing over so unmistakably by action that such titles are insufferably tedious and dragging. The punctuation is not flawless, and far too many end in broken sentences followed by the famous H. G. Wells' three dots—which are simply exasperating. They seem to suggest dreadful pauses or stuttering in speech, and hardly ever is there the slightest dramatic effect in the succeeding title to warrant the "to be continued in our next" suspense. The Omar Khayyam couplets seem rather intrusive, and almost suggest that Sir Hall Caine couldn't do better. God seems also rather too frequently mentioned.

We dwell on these things because they are especially provocative in a long picture. The story itself we think could be

cut to eight reels quite comfortably; but in keeping the two pictures separate (neither of which, by the way, in spite of certain claims, is intelligible without the other), the greatest elimination should be made in the first one.

The story we need not criticise at length—we think Magnus' self-opprobrium and self-banishment very quixotic when five minutes' explanation to the parents would have settled everything; and we think Oscar an estimable husband and father, apart from his forgery—but that is by the way. Coleby has done wonders with it—every ounce of its strength is there and no dramatic moment is missed; showing beyond question that the director believes in the theme whole-heartedly.

His settings are excellent. The Iceland scenes and dresses certainly strike a national note which convinces. The Nice and Paris scenes, which give variety to "The Return of the Prodigal," are first-rate. D. P. Cooper is to be congratulated on the excellent photography, which, despite very real handicaps, he has obtained. The interiors, particularly the kitchen scenes, are often magnificent, and the exteriors are so good at times that the scene-trimming is additionally regrettable.

Henry Victor has given his best work so far. One felt real sympathy for Oscar throughout, and the actor succeeded in redeeming his part from heaviness by sheer personality. Stewart Rome gave a powerful performance—sometimes a little too powerful considering the weakness of the obstinacy of Magnus. The director should have checked his slight tendency to over-act a little more. He seemed a trifle too uncouth, and his staggers of emotion occasionally suggested rheumatism instead; but he had very real strength, which dominated in all the scenes between the brothers.

Colette Brettell, although lacking the sure touch of long experience, was pleasant and quiet, and in her final bedroom scenes reached a high level of dramatic acting. Edith Bishop, in a thankless part, looked thoroughly natural, and her wearing of clothes and presence generally was entirely in keeping with the mercenary, heartless butterfly. Adeline Hayden Coffin gave a marvellous portrayal of the mother. Her sheer appeal was all the more consummate because she had comparatively few strong scenes, and yet her personality sweetened every foot of her depiction.

Frank Wilson and H. Nicholls Bates contributed two sound and dignified performances as the fathers. Louise Conti was pleasantly unobtrusive. Peter Upcher seemed none too happily cast.

SUMMARY.

DIRECTION: Excellent.

STORY: Hall Caine, drawn out much too much.

SCENARIO AND CONTINUITY: Uneven owing to cutting.

ACTING: Splendid.

EXTERIORS: Good and varied.

INTERIORS: Very fine.

PHOTOGRAPHY: Excellent.

FRONT PAGE

VACANT

NEXT WEEK

Price £6 : 10 : 0

(Block-making extra).

See Jimmy Sloan about it.

SCREEN VALUES

"Through Fire and Water"

Ideal—Adapted from Victor Bridge's novel "Greensea Island"—Directed by Thomas Bentley. Scenario by Eliot Stannard—Photography by Horace Wheddon—Leading Players: Flora le Breton, Clive Brock, Lawford Davidson, M. A. Wetherell, Teddy Arundell, Esme Hubbard, Jerrold Robertshaw.

Thomas Bentley, when he wants to, can produce first-rate melodrama. We did not know this until seeing "Through Fire and Water." Every ingredient for good, meaty adventure and thumping thrills is here. The hero is—brilliant idea—a naval lieutenant! The villain can't do anything straight. The cartridges are removed from a revolver, which won't fire at the useful moment. There are secret panels. There are uncannily devoted servants. There is an old man with a past and a young man with a presence. The hero is tied and gagged and the house set on fire. The heroine swims across in a bathing-suit and saves him in time for a motor-boat chase and running fight with revolvers.

"How crude and Melvillian!" Nothing of the kind. Never once does it descend into the half-burlesque of "Bulldog Drummond" (which Bentley, by-the-way, ought to have done). It is carried out with such artistry and balance that nothing is a "stunt," nothing is *cliché*; everything is as sane and sensible as flying. There is nothing of the "serial" vein. It is such finished "thick-ear" stuff, that the altered title is going to prejudice it in the eyes of those who wouldn't read Conan Doyle in a Sexton Blake wrapper.

The story is connected, well-knit, and

full of subtlety, as well as "rough-stuff." The titling is wonderfully good.

Flora le Breton and Clive Brook, in quite conventional roles, are equally excellent. From the moment they are seen one knows that their final embrace is a mere matter of footage; yet they are really alive, brimful of personality and youth, and know not fear, without any recklessness. They look extremely nice people, and act naturally and easily. What more does anyone want?

Lawford Davidson, as the "panel" doctor, so to speak, is very excellent indeed—prying, brutal, unpleasantly amorous, ruffianly—a polished, nasty man with a strong individuality which in this picture seems to have its first real outlet.

Jerrold Robertshaw is capital in his lesser part and his facial play is effective. M. A. Wetherell and Esme Hubbard make a pleasingly sinister couple. The late Teddy Arundell, in his last part, does good and characteristic work which is very soundly proportioned to the phases of the story.

Horace Wheddon's photography is extremely good.

SUMMARY.

DIRECTION: Most excellent.

STORY: Conventional, but very brisk.

SCENARIO AND CONTINUITY: Splendid.

ACTING: Uniformly capital.

EXTERIORS: Very fine.

INTERIORS: Quite good.

PHOTOGRAPHY: Excellent.

"The Harbour Lights"

Ideal—Adapted and modernised from the play by George R. Sims and Henry Pettitt, by Eliot Stannard and Tom Terriss—Directed by Tom Terriss—Photography by William Shenton—Leading

Players: Tom Moore, Isobel Elsom, Annette Benson, Gibson Gowland, Mary Rorke, Gerald McCarthy, Percy Standing.

"The Harbour Lights" is disappointing; not because it is bad, but because it might be so much better.

Melodrama is a sound screen proposition, and the Adelphi "classics" are excellent material. But in adapting them for the screen one expects something more than the stark conventionality of the Surrey Theatre tradition. The screen has by virtue of its peculiar technical possibilities, the power to develop and give polish to the crudest "penny-plain-and-twopence-coloured" story ever written; and this is exemplified even by the American screen versions of these old dramas, which have been adapted brilliantly by Tourneur and others in spite of their "English" mistakes.

In this case we have a simple but exciting drama well acted by a capital cast in excellent settings. The result is just a good fairly sound screen melodrama—nothing more. The direction is far from good. The photography is patchy in places, and the night scenes are often bad. The action has been crudely handled, and is often puzzling. The harbour lights themselves, for instance, play no part in it whatever.

The picture is, as we say, quite a sound one, and we feel that it falls short largely because one expects something outstanding from an imported director from America, especially with a star like Tom Moore to utilise as well. Instead of which, we have a very ordinary picture, unredeemed by the least subtlety of treatment. The sub-titles are singularly uninspired, and the sequences of shots, "tucked-in" like the battleship long-shot, convey nothing of real value.

The players are so good that one feels their efforts are not well exploited. Tom Moore is a really great personality in every picture he has been in—except this one. His breeziness is there, but it is never shown to any conspicuous advantage. It is a striking illustration of the extent to which even the most appealing screen giants are dependent on their direction for complete effectiveness. Compare Tom Moore in this picture with the way he "gets over" in recent Goldwyn pictures, for instance.

Isobel Elsom, who has never yet shaken the film universe, is charming and vivacious, but seemed insufficiently affected by the disturbing things happening around her at times. Annette Benson was full of life and fire—a capital performance, and Mary Rorke put in good work as the mother of Gibson Gowland, who also acted with much character and intensity. Gerald McCarthy's villain was a polished performance of a high order, and we regretted his comparatively early exit. Percy Standing's work was quietly sinister and sound. Judd Green made the very most of his chances at humorous relief—they were insufficient, and this was a pity, as he was a most attractive figure. Smaller parts by A. B. Imeson, Jeff Barlow, Gordon Begg and others were well rendered.

Cameramen's Section

Kine Cameraman's Society Annual General Meeting

ON Friday, February 2, the annual general meeting of the K.C.S. was held in the Kinema Club, 9, Great Newport Street, with the President, Henry Saunders, in the chair.

The Secretary, Kenneth Gordon, read the accounts which were, after a brief discussion, passed on the motion of J. Roseman.

The problem of subscription arrears was thrashed out at length without prejudice, and A. Arch finally gave notice of motion that the subscription be £1. 1s. for 1923, and that members in arrear cannot remain members until they have paid at least 25 per cent. of such arrears.

The election of officers for the year was then proceeded with. On J. Roseman's proposition, seconded by C. Heath, Kenneth Gordon was unanimously re-elected secretary.

Kenneth Gordon, in returning thanks, mentioned that the society had during the year been instrumental in finding forty-six jobs for cameramen, lasting for periods varying from one day to six months.

On the election of president, it was finally decided that Henry Saunders should continue in office for the present.

George Woods-Taylor was elected treasurer, and the vice-presidents elected were D. P. Cooper, Al. H. Moise, A. G. Kingston and St. A. Brown. A. Arch was elected assistant secretary.

D. P. Cooper has been the recipient of many congratulations on the brilliant work of "The Prodigal Son." The handicap of weather makes the photography all the more meritorious.

Leslie Eveleigh is in the South of France with Arthur Rooke.

Measuring Up the Week's Product

The exciting cliff and sea scenes were well done but indifferently assembled.

"The Harbour Lights" would have been regarded as a great picture in 1916. We wish Thomas Bentley had done it.

SUMMARY.

DIRECTION: Indifferent.

STORY: Crude and patchy.

SCENARIO AND CONTINUITY: Second-rate and uneven.

ACTING: Tom Moore largely wasted, but good—others also good.

EXTERIORS: Good.

INTERIORS: Excellent.

PHOTOGRAPHY: Excellent in the main, but with lapses.

"The Grass Orphan"

Ideal—Directed by Frank H. Crane—Scenario adapted from I. A. R. Wylie's novel "The Paupers of Portman Square," by Eliot Stannard — Photographed by Horace Wheddon — Leading Players: Margaret Bannerman, Douglas Munro, Reginald Owen, Peter Dear.

In this, by far the best of the three Ideal offerings shown this week, Frank Crane has made a superlatively good picture. Story, adaptation, casting, direction and camera-work all combine to make a charming and interesting whole, and the treatment of every foot of it bears witness to much thought and judgment.

Close collaboration between scenarist and director is, we firmly believe, the chief reason for the highly finished result. There is a smoothness of continuity which is inexplicable on any other basis, and it is an object-lesson in this vital respect. Paper, and not celluloid, has been trimmed. We venture to assert that the scenario of "The Grass Orphan" would be worth reading in itself as it stands.

Every ounce of story value has been obtained, and the cutting does not leave an unnecessary foot. The matching of the various distance shots with near ones is admirable. The emotional side of the story is beautifully balanced with the relief, which is presented with a touch that is as light as it is deft.

The theme is nothing outrageously novel, but the innate humanity of the novelist's characters has been more than preserved—it has been added to. Sound handling of a well-chosen cast makes every part a convincing one.

Margaret Bannerman is better suited than she has ever been, and her work shows enormous improvement, probably on that account mainly. She is natural, restrained and alive. Reginald Owen plays very soundly the rôle of the decent husband spoiled by money, and both he and Margaret Bannerman miss none of the acting possibilities. Our respect for Crane increases on noting the way in which he has handled Douglas Munro. We should never have credited such a performance from this actor had we not seen it ourselves. As the benevolent and grotesque Uncle Jeremy, his performance makes all his previous efforts seem bald and futile, and with all respect to Munro,

we regard this as a director's triumph to a great degree.

Peter Dear makes a charming little son, free from the stilted precocity of the average screen child. Ann Trevor contributes an agreeable sketch of the warm-hearted housemaid Tilda. Gertrude Sterroll invests a small part with dignity and sweetness. Joyce Gaymon has few opportunities, but gets over unobtrusively. Lawford Davidson does good work in a minor rôle, and the little parts are without exception well done.

The settings and exteriors are well chosen and arranged with commendable variety. Photography is very fine throughout, and the groupings and scene angles are perfect.

From a purely technical standpoint of finish, "The Grass Orphan" is the best British picture submitted for many months, and is a piece of first-rate craftsmanship which is a credit to the industry, not only in England, but anywhere.

SUMMARY.

DIRECTION: Superb.

STORY: Sound and convincing.

SCENARIO AND CONTINUITY: Smooth and brilliant in the extreme.

ACTING: Excellent.

EXTERIORS: Good.

INTERIORS: Excellent.

PHOTOGRAPHY: Splendid.

"Wonder Women of the World"

B. and C.—Two-reel historical subjects—Directed by Edwin Greenwood—Scenarios by Eliot Stannard — Photographed by A. G. Kingston — Leading Players: Charles Barratt, Marjorie Hume, Nina Vanna, Russell Thorndike, Janet Alexander. Controlled by the Regent Film Co., Ltd.

The three two-reel subjects of this series shown on Thursday, are something definitely new in the British production field. Here are glimpses of real history interestingly, convincingly and authentically recorded. The atmosphere of the periods ring true. Much research has obviously been made and the close association of script-writer and director is again vindicated in this series.

Dramatic licence has been sparingly used—in fact a little more would not have hurt the action; but the subjects no doubt gain in impressive authenticity by such restraint.

Praise must be accorded to the care exercised in casting. There is hardly a figure out of place chronologically, and the make-up and dresses throughout seem wholly natural—a pleasant contrast to the "fancy-dress" effect too often seen in period screen settings. There are practically no exteriors, but the furniture and trappings of the interiors are exceedingly good and never obtrusively quaint.

"Henrietta Maria, or the Queen of Sorrow," has a gripping theme with Russell Thorndike as a very fine Charles I., Janet Alexander as the Queen, and Forbes Dawson, M. Gray Murray, Cyril Dane, Lionel d'Aragon, H. Trumper and Norman Clark all giving sound performances. A slight tendency to drag at the end is our only criticism.

"Simonne Evrard" is a vehicle for two capital performances from Charles Barratt and Marjorie Hume as Marat and Simonne. A good cast in support includes Margaret Yarde, Dacia, and Forber Dawson. The French Revolution atmosphere is subtly convincing. We can think of no deadlier criticism than a split infinitive in one of the sub-titles. "Lady Jane Grey" is perhaps the most absorbing of the three. Story, acting and treatment are alike irreproachable. A most striking piece of sympathetic character work was contributed by Nina Vanna in the title-rôle—a perfect piece of casting, incidentally—and much strength in the other parts served to excite real commiseration for the luckless young girl.

Charles Vane was very sound, and Charles Barratt, John Reid and others were well handled. Miss Carnegie's Mary was imbued with a strong sense of the character, and Forbes Dawson's best work was in the weakling, Edward VI.

These subjects are a complete answer to the highbrow film-hater. Thoughtfully and well produced, with an appeal much wider than history in print can have, they should do much to raise the tone of many a kinema entertainment. The photography is first-rate.

SUMMARY.

DIRECTION: Very good.

STORIES AND CONTINUITY: Smooth and interesting.

ACTING: Extremely good.

INTERIORS: Most carefully done.

PHOTOGRAPHY: Excellent.

Kinema Club News

THE usual Saturday dance last week was well attended, despite the imminence of the Carnival. The Club band was unexpectedly reinforced by Alvin Keech and Tony Holles. At one time it seemed that J. H. Maitt at the drums must be forced off the platform—or through it. We learn that the drumsticks were missing early in the evening, and that the only available substitutes were a copying-ink pencil and a piece of raw macaroni. Luckily, the sticks were found by Cyril Percival just in time.

To-night, Malcolm Tod returns to the drums, but a good attendance is nevertheless expected.

Great scenes took place in the Club after the Carnival on Monday. The premises were open all night, and breakfasts were served from 4 a.m. The dining-lounge was packed with gay revellers in fancy-dress until early Tubes began to run. Several Pressmen were observed listening to the unguarded conversation of film notabilities over eggs and bacon. The presence of Victor McLaglen in impressive boxing garb materially helped to preserve perfect decorum.

The catering continues to improve at the Club, and lunch-tables are now thronged daily.

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Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: :: Reaching the Studios :: :: :: ::

Adelqui Millar Productions.—1, Leinster Square, W.2. Park 1258.
Albert-Phillips Film Productions.—Stoll Studios, Cricklewood, Willesden 3293-4.
 FILM: "An Agitated Agitator."
 DIRECTOR: Edward D. Roberts.
 SCENARISTS: Muriel Alleyne and Christabel Lowndes-Yates.
 STAR: Fatty Phillips.
 CAMERAMAN: Joe Rosenthal, Jr.
 TYPE: Two-reel comedy.
 STAGE: Second week.

FILM: "Seraps and Serapes."
 DIRECTOR: Edward D. Roberts.
 SCENARISTS: F. Rupert and Frank C. Crew.
 CAMERAMAN: Joe Rosenthal, Jr.
 TYPE: Two-reel comedy.
 STAR: Flora le Breton.
 STAGE: Starting.

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
 ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.
 FILM: "The Monkey's Paw."
 DIRECTOR: Manning Haynes.
 SCENARIST: Lydia Hayward.
 STARS: Moore Marriott and Mary Ault.
 CAMERAMAN: Frank Grainger.
 STAGE: Completed.

Astor Productions.—40, Shaftesbury Avenue, London, W. Gerrard 8436.
 DIRECTOR: Peter Astor.
Atlas Biocraft.—58, Haymarket, London, S.W.1.

FILM: "The Man Without Desire."
 DIRECTOR: Adrian Brunel
 STARS: Ivor Novello and Nina Vanna
 CAMERAMAN: Harry Harris.
 SCENARIST: Frank Powell.
 STAGE: Cutting and Assembling.
Bert Wynne Productions.—C/o Frank Zeitlin, 32, Shaftesbury Avenue, W.1.

FILM: "God's Prodigal."
 DIRECTOR: Bert Wynne.
 STAGE: Scheduled.
Brouett Productions.—Barker's Studios, Ealing Green, W.5. 'Phone: Ealing 211 and 1582.
 ROUTE: District or C.L.R. Tube to Ealing Broadway. Piccadilly Tube, change at Hammersmith. 'Bus Route No. 17.
 FILMS: Fred Karno Comedies.
 DIRECTOR: Albert Brouett.
 SCENARIST: P. L. Mannoek.
 CAMERAMAN: L. G. Egrot.
 STUDIO MANAGER: H. C. Wansborough.
 STAGE: Third week.

B. & C. Productions.—Hoe Street, Walthamstow. Walthamstow 364 and 712.
 ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Gems of Literature."
 DIRECTOR: Edwin J. Collins.
 TYPE: Two-reel dramas.
 CAMERAMAN: A. G. Kingston.
 SCENARIST: Eliot Stannard.
 STAGE: One a fortnight.

Beehive Productions.—
 DIRECTOR: Bert Haldane
 ASSISTANT DIRECTOR: Horace Corbyn.
 SCENARIST: Jack Denton.
 STARS: Jimmy Reardon and Margaret Hope.
 STAGE: Scheduled.

British Famous Films.—"Woodlands," High Road, Whetstone, Finchley 1297.
 STUDIO Vacant.

British Masterpiece Films.—199, Piccadilly, W.1. Gerrard 4040.

British and Oriental.—B.P. Studios, Thornton House, Thornton Road, Clapham Park, Streatham 2652.
British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay.
 Not Working.

British Productions.—Selborne Road, Hove.
 FILM: Title undecided.
 DIRECTOR: Lieut. Daring.
 STAR: Lieut. Daring.
 CAMERAMAN: Bert Ford.
 STAGE: Assembling

British Super Films.—Worton Hall, Isleworth. Hounslow 212.
 ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).
 From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.
 Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains: 5.30, 6.0, 6.30.

Daisy Productions.
 FILM: "When a Prince Woos."
 STAGE: Starting shortly.
Davidson.—Lea Bridge Road, E.10 Walthamstow 634.
 ROUTE: 'Bus Nos. 35 and 38. Trams 81 55,57.

FILM: "Le Seaudale."
 DIRECTOR: Arthur Rooke.
 STARS: Hilda Bayley and Henry Victor.
 CAMERAMAN: Leslie Eveleigh.
 STAGE: Starting.

Dewhurst Productions.
 FILM: "What the Butler Saw."
 DIRECTOR: George Dewhurst.
 STAR: Madge Stuart.
 CAMERAMAN: G. Pauli.
 STAGE: Cutting and assembling.

FILM: "The Uninvited Guest."
 DIRECTOR: George Dewhurst.
 STAR: Stewart Rome.
 CAMERAMAN: G. Pauli.
 STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.
 ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W.12. Hammersmith 2090-1-2.
 ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "Fires of Fate."
 DIRECTOR: Tom Terriss.
 STARS: Wanda Hawley, Nigel Barrie and Stewart Rome.
 CAMERAMAN: St. Aubyn Brown and H. W. Bishop.
 SCENARIST: Alicia Ramsay.
 STAGE: Casting.

NEXT PRODUCTION: "Bonnie Prince Charlie."

Glen Film Productions.—20, Lisle Street, W.C.
 STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
 Not working.

"Gems of Art" Film Co., Ltd.—1, Bear Street, W.C.
 FILMS: "Gems of Art."
 DIRECTOR: Norman Macdonald.
 CAMERAMAN: E. Groc.
 STAGE: Fifth week.

George Clark Pictures, Ltd.—47, Berners Street, W.1. Museum 3012.
 FILM: "The Starlit Garden."
 DIRECTOR: Guy Newall.
 STARS: Ivy Duke and Guy Newall.
 CAMERAMAN: H. A. Rendall.
 SCENARIST: Guy Newall.
 STAGE: Ninth week.

Graham Wilcox Productions.—174, Wardour Street, London, W.1. 'Phone: Regent 556-7.

NEXT FILM: "Chu Chin Chow."
 DIRECTOR: Herbert Wilcox.
 CAMERAMAN: René Guissart.
 STAGE: Starting shortly.
Granger-Binger.—191, Wardour St., W.1. Gerrard 1081, 1728.
 STUDIOS: Haarlem, Holland.

FILM: "The Lion's Mouse."
 STAGE: Completed.

Granville Productions.—61, Berners Street, W.1. Museum 2528.

FILM: "Hennessey of Moresby."
 DIRECTOR: Fred Le Roy Granville.
 STAGE: Starting shortly.
Hardy.—13, Gerrard Street, W.1. Gerrard 2284.

Harma Clarendon.—16, Limes Road, Croydon. Croydon 921 and 2084.

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.
 ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20 11.34.
 From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio.

FILM: "Pipes of Pan."
 STAR: Alma Taylor.
 SCENARIST: George Dewhurst.
 DIRECTOR: Cecil M. Hepworth.
 STAGE: Completed.

FILM: "Lily of the Alley."
 STARS: Henry Edwards and Chrissie White.
 DIRECTOR: Henry Edwards.
 STAGE: Completed.

FILM: "Mist in the Valley."
 STAR: Alma Taylor.
 DIRECTOR: Cecil M. Hepworth.
 STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.
 ROUTE: Trains from St. Pancras: A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.
 From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.
 STUDIO MANAGER: F. A. Kendrick.
 ART DIRECTOR: J. T. Garside.

FILM: "This Freedom."
 DIRECTOR: Denison Clift.
 STAR: Fay Compton.
 SCENARIST: Denison Clift.
 STAGE: Completed.

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Who's Where

Several Directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ASHTON, CHARLES. Crantock, Hainault Road, Leytonstone, E., or Kinema Club
 ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.
 BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
 BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.
 BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
 BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
 CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
 CAREW, JAMES, 15, Burleigh Mansion, Charing Cross Road, W.C.2. Gerrard 3904
 CHESNEY, ELIZABETH: c/o Miss Merris, 25, Clevedon Gardens, W.2. (Flat 4). Padd. 5844.
 DARLEY, BERT, Kinema Club, 9, Great Newport Street. Regent 630.
 DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
 FOLKER, S. N.: 103, Fowlers Walk, Ealing, W.5.
 FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
 HARRIS, GEORGE, 33, Torrington Square, W.C.1.
 HATTON, MERCY, 55, Rutland Park Mansions, Cricklewood, N.W.2. Phone: Wilesden 1409
 HOWARD, LIONELLE: 108, Alderbrook Road, Balham, S.W.12.
 HUNTER, ALEX. G., 222, Camberwell New Road, S.E.
 JONES, T. ARTHUR: "High Tor," Summer Road, Hampton Court.
 LE BRETON, FLORA: 34 Nevers Square, S.W.5. Western 1936

LLEWELLYN, EVA: 39, Gloucester Gdns. W.2. Paddington 494.
 LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W.4.
 MONCRIEFF, ADRIENNE, 12, Russell Chambers, Bury St., W.C. Museum 7977.
 O'NEILL, EDWARD, 13, The Avenue, St. Margaret's-on-Thames.
 PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.
 PAXTON, SYDNEY: 28, Bedford Place, Russell Square, W.C. Museum, 7235.
 RAYNER, MINNIE: Kingwater Cottage, Church Walk, Thames Ditton.
 RAYNOR, ALBERT E., "Strathmore," Spencer Road, Chiswick, W.4.
 ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.
 SHEE, FLORENCE: 221, Elgin Avenue, W.9. Messages Paddington 6036.
 SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.
 STANBOROUGH, E. CYRIL: 15, Grove Mansions, North Side, Clapham Common 12. Latchmere 4343.
 STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
 TEMPLETON, BEATRIX: 20, Foxglove Street, Wormholt Estate, W.12.
 THATCHER, GEORGE: 33, Denbigh Street, Belgrave Road, S.W. Victoria 2060.
 TOD MALCOLM, The Kinema Club, 9, Gt. Newport St., W.C.2.
 TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.
 WALCOTT, ARTHUR: 57, Church Street, Kensington, W.8., or The Kinema Club, 9, Gt. Newport St. W.2. Regent 630.
 WALKER, CHRIS, Kinema Club, or 43, Vicarage Road, S.E. 5
 WILLIS, HUBERT, Mrs., 29, St. Peter's Square, W.6. Hammersmith 85.

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GREASE PAINTS & POWDERS

THE PULSE OF THE STUDIO—Continued from previous page.

FILM: "The Hawk."
 DIRECTOR: Frank Crane.
 STAR: Chas. Hutchison.
 STAGE: Eleventh week.

FILM: "Out to Win."
 DIRECTOR: Denison Clift.
 STAGE: Preparing scenario.

FILM: "Mary Queen of Scots."
 STAR: Fay Compton.
 DIRECTOR: Denison Clift.
 STAGE: Scheduled.

FILM: "Old Bill Through the Ages."
 DIRECTOR: Thomas Bentley.
 STAGE: Scheduled.

FILM: "Charley's Aunt."
 STAGE: Scheduled.

Isle of Man Films.—The Manx Studios Isle of Man.
 Not working.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
 Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.
 Not working.

Napoleon Films Ltd.—28, Denmark Street, W.C.2. Regent 975. Semi-eofilm.
 Not working.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Films.—Windsor Studios Catford. Lee Green 948.
 FILMS: One- and two-reelers.
 DIRECTOR: George A. Cooper.
 STUDIO MANAGER: S. Folker.
 CAMERAMAN: R. Terreneau.
 STAGE: One a week.

Raleigh King Productions.—Watcombe Hall, Torquay.
 STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1.
 Not working.

Samuelson Film Co.—Worton Hall, Isleworth.
 FILM: Title not fixed.
 TYPE: Sporting drama.
 DIRECTOR: G. B. Samuelson.
 STARS: Rex Davis, Lilian Hall-Davies, Josephine Earle.
 STAGE: First week.

Seal Productions.—171, Wardour Street. Regent 4329.
 Not working.

Screenplays.—Cranmer Court, Clapham. Brixton 2956.
 ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.
 Not working.

Stoll.—Temple Road, Cricklewood. Willesden 3293.
 ROUTE: 'Bus No. 16.
 STUDIO MANAGER: J. Grossman.
 FILM: "Sherlock Holmes" Stories.
 DIRECTOR: George Ridgwell.
 STAR: Eille Norwood.
 CAMERAMAN: Al Moise.

FILM: "The Sign of Four."
 DIRECTOR: Maurice Elvey.
 STAR: Eille Norwood.
 CAMERAMAN: Jack Cox and Al Moise
 STAGE: Completed.

FILM: "The Wandering Jew."
 STAR: Matheson Lang.
 DIRECTOR: Maurice Elvey.
 STAGE: Starting shortly.

FILM: "Guy Fawkes."
 STAR: Matheson Lang.
 DIRECTOR: Maurice Elvey.
 STAGE: Scheduled.

FILMS: Two-reel dramas. "Fu Manchu."
 DIRECTOR: A. E. Coleby.
 STAGE: Starting next week.

FILM: "The Tower of London."
 DIRECTOR: Maurice Elvey.
 STAR: Isobel Elsom.
 STAGE: Scheduled.

J. Stuart Blackton.—Bush House, Aldwych. Central 1935.

Walker-Boyd Sunshine Productions.
 FILM: "There and Back."
 DIRECTOR: Martin Walker.
 STAGE: Scheduled.

Walter West Productions.—Princes Studios, Kew Bridge. Chiswick 574.
 ROUTE: 'Bus Nos. 27, 105. Broad Street to Kew.: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47,

1.17, 1.47, 2.17, 2.47, 3.17, 3.47
 4.17, 4.31, 5.3, 5.17, 5.32, 5.40
 6.2, 6.20, 6.50, 7.17, 7.47, 8.17
 8.47, 9.17, 9.30.

Kew Bridge to Broad Street.
 A.m., 9.40, 10.8, 10.38, 11.8
 11.38; p.m., 12.8, 12.38, 1.8,
 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38,
 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20,
 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Hornet's Nest."
 DIRECTOR: Walter West.
 STARS: Florence Turner, Kathleen Vaughan, Nora Swinburne, Fred Wright, and James Knight.
 STAGE: Cutting and assembling.

FILM: "The Lady Trainer."
 STAR: Violet Hopson.
 SCENARIST: J. Bertram Brown.
 CAMERAMAN: G. Toni.
 DIRECTOR: Walter West.
 STAGE: Eighth week.

FILM: "In the Blood."
 DIRECTOR: Walter West.
 STAGE: Commencing March 1st.

Welsh Pearson.—41-45, Craven Park Harlesden, N.W.10. Willesden 2862
 ROUTE: 'Bus No. 18.
 FILM: "Tip-Toes."
 STAR: Betty Balfour.
 DIRECTOR: G. Pearson.
 CAMERAMAN: Percy Strong and Emile Lauste.
 SCENARIST: George Pearson.
 STAGE: Sixth week.

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